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An approach to composition
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AN APPROACH TO COMPOSITION THROUGH PSYCHOLOGY

BY

PHYLLIS ROBBINS, Ed.M.

TRANSLATOR OF JULIEN BEZARD'S "LA CLASSE DE FRANÇAIS"



WITHDRAWN

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INTRODUCTION

“Writing is a psychological enterprise.”

This book has grown from the belief that these five words of Professor Overstreet’s¹ might well be the motto for a course in English composition.

The rules of good writing, as we are told, are the result of the “unchanging form of the human mind.” Emphasis, then, even in school days, should be thrown on the processes of the mind, as distinguished from the products. If in the schoolroom you or I were to call this emphasis the *study of psychology*, we should unduly alarm the pupil. For our aim is merely to acquaint him with a little of what is going on inside his own mind, and to encourage him to use his senses in determining what is going on in the minds of other people (as expressed with face, gesture, actions, and speech), and in the outside world. In other words, we want to drill him in observation, imagination, and reflection; in ways of judging the probable significance of what he perceives about him. Finally, we want to show him that from these quickened sense-impressions and this understanding of the people on whom he draws both for his subjects and for his audience, may develop convincing literary expression — a code of good manners toward the reader.

I. THE WRITER MUST KNOW SOMETHING OF THE WORKINGS OF HIS OWN MIND

The writer, like any workman who wants to turn out an accurate product, must possess a knowledge of materials and tools. For writing of any kind, pupils are equipped with one set of tools, the senses, which gather the material from the outside world of books and daily life and present these data to the other tool, the mind. Even when unmolested inside the most happy-go-lucky schoolboy’s head, this machinery functions at times with

¹ Overstreet, H. A., *Influencing Human Behavior*, p. 87.

competent regularity. Yet it hardly seems matter for debate that, with a definite notion of the give-and-take between senses and brain, and a systematic development of sense-impressions, a change for the better might come over the pupils' work; many a slipshod theme might give place to precise and picturesque writing.¹

It is interesting in this connection to look into the methods long used in France, where the school children seem disposed to profit by a familiarity with the workings of the mind, and by daily contact with the masterpieces. Ever since the days of Montaigne or Pascal it has been the habit of French educators to pay more attention to the processes of a child's mind than to the products; and nowadays certain French textbooks on composition are divided under the headings, not of "Description," "Narration," "Exposition," "Argument," but of "Observation," "Imagination," "Reflection."² As an outcome of this emphasis, various exercises have been devised to increase the child's knowledge of psychology, and to develop his taste. He may be given these four sentences, and asked to determine which, if any, are pure observation; which include the author's reflections on his impression:

1. A leaf is singing.
2. A bird is singing under the leaf.
3. The bird is happily singing under the leaf.
4. How pretty! A leaf is singing!³

Or he may be asked to distinguish in the same way between the phrases in a passage of prose. He may be shown two versions of a text (printed in parallel columns), the one by some famous

¹ There is authority for this "class-teaching in the psychology of mental work," this "intellectual technique," as Professor Wallas calls it. See Wallas, G., *Our Social Heritage*, p. 48. Cf. Burroughs, J., *Leaf and Tendril*, p. 11; Dearborn, G. V. N., *How to Learn Easily*, p. 47; Murry, J. M., *The Problem of Style*, p. 116; Wallas, G., *The Art of Thought*, pp. 244-245; 250.

² See Crouzet, Berthet, Galliot, *Méthode française et exercices illustrés*, Paris, H. Didier, 1917.

³ See Lemaître, J., *Les Contemporains*, 1st series, p. 168, from which the idea of the singing leaf is taken.

author, the other altered by the omission or addition of certain details; he is then told to choose which is the original, basing his decision on whether the parts added or omitted are necessary to the desired effect. Exercises such as these are multiplied and varied with endless ingenuity.

If, then, we divide the workings of the mind under the headings, *Observation, Imagination, Reflection*, observation has further to be subdivided into two successive steps: (1) the immediate unanalyzed sense-impression, before it turns into (2) the interpretation or classification of the sense-data in the light of past experience.¹ Stress has been laid upon the first step — what Ruskin calls the “innocence of the eye” — by the Impressionist school of painters and by the Imagist poets. They try to preserve the freshness of the first impression, and are opposed to the point of view, expressed by Mr. Burnham,² that a delayed reaction marks an educated man. Both steps in observation are automatisms: whenever the child is mature enough to refer his impressions to past experience at all, the step is taken before he knows it. Whereas, imagination and reflection, as personal reactions to the material supplied by observation, are more or less under control.

An easy illustration of this division of the workings of the mind is furnished by the four sentences already given:

1. A leaf is singing. (Observation, 1st step: unanalyzed sense-impression.)

2. A bird is singing under the leaf. (Observation, 2d step: interpretation of sense-data in the light of past experience.)

3. The bird is happily singing under the leaf. (Personal reaction: reflection. The “happily” expresses an opinion.)

4. How pretty! A leaf is singing! (Personal reaction: the “How pretty!” gives the feeling of sitting back to enjoy the

¹ See Webster's *New International Dictionary*, “Impressionism”; Buck, G., and Woodbridge, E., *A Course in Expository Writing*, p. 164; James, W., *Psychology* (Briefer Course), p. 344; Richards, I. A., *Principles of Literary Criticism*, p. 244; Santayana, G., *The Sense of Beauty*, p. 171; Sherman, L. A., *How to Describe and Narrate Visually*, p. 90; Woodworth, R. S., “Dynamic Psychology,” in *Psychologies of 1925*, pp. 112-116.

² Burnham, W. H., *The Normal Mind*, p. 360.

effect of the simple "A leaf is singing." The imagination is roused; the statement is now fanciful.)

* * * * *

A. AUTOMATIC ACTION

Observation (First and Second Steps). — There is much to be done before the pupil reaches a point where he can not only distinguish the processes that have combined in the composition of even simple sentences like these, but where he begins to feel that each process produces its own special effect, and is used with that effect in view. He must himself be able to observe, imagine, reflect, and, moreover, to know what he is doing. To turn him and his acute, young senses loose into this full world with the injunction, "Now, before the next lesson, *observe!*" would not forward our ends. He needs direction: some such chart as the following (see pp. 6-7), worked out by one of the method-loving French, M. Jules Payot. The child, in using the chart as a guide, is shown successively the possibilities of each of his senses; a new world of finer shades is opened up for him, and with it the need of words to define and to distinguish.¹

Mr. Stephens discusses the subject from a slightly different point of view:

"One's ability to consider colors is conditioned, if not definitely set, by his language habits established during former contacts with various colors. These language habits we call learning regarding colors. They include not merely the names of the colors, but all the possible modifying or combining devices which have been developed and accepted, such as green, light green, pea green, a shade or two shades lighter than olive green, gray green, green with a suggestion of blue in it, and so on with no end except the ability of the mind and eye to discern differences and to appreciate allusions. To the child or the adult only poorly trained in colors, green means something definite, though perhaps by no means the same to different persons. To these untrained persons, also, 'two shades lighter than olive green' is apt to convey a message no more definite — even less definite perhaps — than 'green.' To one trained in colors,

¹ See Sherman, L. A., *How to Describe and Narrate Visually*, p. 82; Swinton, W., *Rambles among Words*, pp. 20-30 (language as evidence of our reliance on the senses).

however, it means something, and something far more constricted and definite in its meaning than 'green.' In matters requiring this constriction and definiteness, mastery of the concept seems definitely to be conditioned by mastery of the terminology, provided, of course, that the terminology is learned in the natural course of experience, as a concomitant of the sense impression (the appearance of the color) of which it is the symbol."¹

After the pupil has for a time, in as simple a setting as possible, been jotting down all that comes the way of his senses, and has been gaining mental agility through learning to separate a first impression from the interpretation that follows, he will begin to see that indiscriminate massing of sense-impressions is too great an undertaking, and leads nowhere. He should, then, fall readily into the practice of choosing from the mass of material with the idea of producing a special effect; probably, at this early stage, merely with the desire to emphasize some one aspect of his surroundings: the heat, the wet, the quiet, the darkness, the gloom, the sourness, etc. And in time he will realize that in thus selecting with a given purpose in mind, he is taking the first step in the art of writing.²

B. PERSONAL REACTION

1. *Imagination.* — Choosing from the material already gathered is one way of dealing intelligently with sense-data, of reacting to them. Familiarity with this step may help the pupil to understand the action of imagination, to see that the fundamental difference between observation, on the one hand, and imagination, on the other, does not lie in the material used, but in the way of using it. It may seem strange to him that imagination, as well as reflection, has nothing to draw upon but sense-data, facts; that it merely draws upon them in a different way. But once his attention is called to it, he will agree that an

¹ Stephens, S. DeW., *Individual Instruction in English Composition*, Harvard Studies in Education, Vol. 11, p. 3.

² See Aiken, C., in the *Dial*, 1919, No. 67, p. 333; Hearn, L., *Talks to Writers*, pp. 43-53; Murry, J. M., *The Problem of Style*, pp. 79, 81, 100, 105; Payot, J., *L'Apprentissage de l'art d'écrire*, p. 210; Sidgwick, A., *The Use of Words in Reasoning*, p. 175; Untermeyer, L., *The New Era in American Poetry*, pp. 49-50; Wharton, Edith, *A Son at the Front*, p. 95.

PAYOT'S CHART

WHAT WE PERCEIVE THROUGH OUR SENSES ¹

1. Sight

Light

Color The primary and secondary colors (distinguish the different shades in flowers, stuffs, landscapes, sunsets, etc.)

Glitter } (Light is reflected in various ways by metals, precious
Lustre } stones, varnished woods, wet leaves, ivory, mother-of-
pearl, silk, human skin, hair, eyes.)

Combined with muscular sensations

Visible motions Rapidity of motion (slow [successive], languid, quick, etc.); extent and freedom of motion; direction, situation. (Watch the motions of a horse, walking, trotting, galloping; the flight of birds; clouds, rain, effects of wind, running water, waterfalls, shooting stars, etc.)

Form

Size

Distance

Space

Perspective

} Our muscular sensations are supposed to help us to perceive space relations. (See James, W., *Psychology*, Briefer Course, p. 66.)

2. Touch (with eyes shut)

Softness (brush your finger against a child's cheek)

Tickling

Scratching

Heat

Cold

Dampness

Pain

} (Experiment on your own hand)

Motion across our skins (a fly walking)

Combined with muscular sensations

Resistance (hardness or softness)

Pressure (force)

Weight (felt with skin, joints, muscles)

Textures of materials and surfaces (brittle, crumbling, sticky, flexible, elastic, rough, smooth, polished, etc.)

¹ This chart is not intended to be complete. It closely follows M. Payot's, but is not identical with it. See Payot, J., *L'Apprentissage de l'art d'écrire*, pp. 76-77. Cf. the table on pp. 33-34 of Dudley, Louise, *The Study of Literature*.

3. **Hearing**

Musical Tones

(Instruments and
human voices)

Noises

(Motor horns, bells,
artillery, barking
of dogs, whistles)

The sound of the
sea, of the wind;
the uproar of a
crowd)

Quality: rich, thin; mellow, grating, etc.

Pitch: high or low; harmonious or discordant

Volume: soft or loud, swelling or diminishing

4. **Taste**

Salt

Bitter

Sweet

Sour

Combined with touch

Stinging, "Hot" (alcohol, pepper, mustard)

Other tastes are probably distinguished only with the help of our noses; *i.e.*, fish, coffee, lemon, peppermint, etc.

5. **Smell**

Aromatic (carnation, lily, jasmine, musk, amber)

Alliaceous (garlic, onions)

Nauseous (goat, gourd)

Offensive (carrion-flower)

6. **What we Feel with Other Organs of Our Bodies**

Muscles (cuts, tears, cramps, fatigue)

Nerves (neuralgia, nervous fatigue, toothache, etc.)

Bones (fractures)

Lungs (inhaling pure or close air; suffocation, etc.)

Organs of Digestion (hunger, thirst, nausea, etc.)

Circulatory System (heat, cold, chills, tingling, etc.)

imaginary scene or happening is made up of little scraps taken, one here, one there, from the everyday world, and pieced together into a new pattern. Is not an amusing mind one that sees likenesses across the most unlikely gaps; and is not a metaphor a matching up of two similar bits of reality taken sometimes from the most incongruous surroundings? ¹

2. *Reflection.* — The pupil will not question that the material for reflection is offered him by his senses; but he will perhaps make the mistake of supposing the process of reflection (or reasoning) completely cut off from imagination, as he would have separated imagination from observation. He may never have noticed the time-saving use of the imagination in reasoning. Yet often, when he himself has been thinking something out, he has not troubled to go through the actual steps, but has seen at a glance (in his imagination) "how it went." ²

These distinctions may be too new for him to hold without visual aid. He will be helped by tabulating his mental processes in parallel columns: ³

AUTOMATIC ACTION		PERSONAL REACTION	
OBSERVATION		IMAGINATION	REFLECTION
1st Step	2d Step		

¹ See Buck, G., and Morris, E. W., *A Course in Narrative Writing*, pp. 43, 44; Emerson, R. W., *Poetry and Imagination*, Centenary Edition, VIII, 31; Hollingworth, H. L., *The Psychology of Thought*, p. 57; Neilson, W. A., *Essentials of Poetry*, pp. 137, 166; Ribot, Th., *Essay on the Creative Imagination*, pp. 15, 19, 22, 25; Rickert, E., *New Methods for the Study of Literature*, p. 25; Santayana, G., *The Sense of Beauty*, p. 183.

² See Emerson, R. W., *Poetry and Imagination*, Centenary Edition, VIII, 10; Ribot, Th., *Essay on the Creative Imagination*, p. 29; Richards, I. A., *Principles of Literary Criticism*, p. 111; Rignano, E., *The Psychology of Reasoning*, p. 81; Santayana, G., *Interpretations of Poetry and Religion*, p. 5; Shelley, P. B., "A Defense of Poetry," in *The Prose Works of Percy Bysshe Shelley*, II, 1.

³ See pp. 31, 34, 45, 56 of this book, where the idea is taken up in the form of a class lesson.

Such an exercise prepares him for a similar analysis of the mental processes displayed in the writings of other people.

II. THE WRITER MUST KNOW SOMETHING OF THE WORKINGS OF OTHER PEOPLE'S MINDS

A. PEOPLE AS MATERIAL

I. IN REAL LIFE. FEELINGS, OPINIONS, AND PERSONALITY, AS EXPRESSED BY FACE, GESTURE, ACTIONS, AND SPEECH

What little the pupil has learned of his own mental processes will help him in his observation of other people. But, if he wants to get to know them and understand them, so as to write of them convincingly, he must take nothing on hearsay, he must watch for signs of their characteristics, opinions, and emotions. He will soon notice many little ways in which human beings throw light upon themselves: by their facial expressions or changes of color, by their gestures, actions, and, of course, by their speech. Of these, the physical signs, because they are often automatic, are truer indications of personality and emotions than words, which are usually under some degree of control, and can be used to hide as well as to reveal.¹

Ways of Becoming Acquainted with People

(Of Learning Their Opinions and Feelings)

- In Real Life* {
1. What they say and do, or leave unsaid and undone
 2. What others say of them (how they make others feel)
 3. *Their gestures and expressions*

The difficult questions: What is an emotion? What is personality? are bound to come up before long. If, however, the discussions can be postponed until the pupil knows something of the various emotions and their language, of the ingredients of personality taken piecemeal, the questions may be asked with real interest.

Familiarity with the outward signs, "the language of emotions," may first be had through watching animals, for our ways

¹ See Allport, F. H., *Social Psychology*, pp. 230, 403, for the advantages of instruction in the afferent aspect of social behavior.

of expression are reminiscent of theirs; or through the study of any portraits or photographs that show grief, joy, anger, or some other emotion. (The pupil should guess what each one depicts.)¹ He should bring his mind to bear upon the subject of emotions from many sides: has he ever wondered what laughter is;² or noticed the expressiveness of hands;³ or the accuracy of such popular phrases as "to make your mouth water," "to be all eyes"?⁴ Has he thought much about his own emotions: what rouses them, and how he behaves when they are roused?

Later, his discoveries should be arranged in some available shape.⁵

One aspect of the subject that may well puzzle the pupil is the reason why he behaves as he does when he feels cross, for

¹ See Allport, F. H., *Social Psychology*, pp. 223-230; Feleky, A. M., "The Expression of the Emotions," *Psychological Review*, 1914, Jan., XXI, pp. 33-41; Langfeld, H. S., "The Judgment of Emotions from Facial Expressions," *Journal of Abnormal Psychology*, 1918-19, XIII, 172-184; Langfeld, H. S., "Judgments of Facial Expression and Suggestion," *Psychological Review*, 1918, XXV, Nov., pp. 488-494; Nony, C., "The Biological and Social Significance of the Expression of the Emotions," *British Journal of Psychology* (General Section), 1922, XIII, pp. 76-91.

A. M. Feleky's article includes a long list of the possible emotions, in case it seems well to refresh the pupil's memory.

C. Nony gives (p. 87) an extract from Edgar Allan Poe's *The Purloined Letter*, in which a boy discovers the meaning of certain expressions by the way he himself feels when he imitates them.

² For theories as to pleasure and laughter, see: Allport, F. H., *Social Psychology*, pp. 253-254; Boillot, F., *The Methodical Study of Literature*, pp. 78-79; Crile, G. W., *Man — An Adaptive Mechanism*, pp. 331-333; Darwin, C., *The Expression of the Emotions in Man and Animals*, pp. 76, 200-201, *passim*; McDougall, W., *Social Psychology*, pp. 149-156; Ribot, Th., *Problèmes de psychologie affective*, pp. 20-38, *passim*; 131, 138; Ribot, Th., *The Psychology of the Emotions*, pp. 1-2, 32-36, *passim*; Richards, I. A., *Principles of Literary Criticism*, pp. 92-97; Smith, S., and Guthrie, E. R., *General Psychology in Terms of Behavior*, p. 250.

³ On the expressiveness of hands, see: Allport, F. H., *Social Psychology*, pp. 208-209; Mantegazza, P., *Physiognomy and Expression*, pp. 153-154; Schulze, R., *Experimental Psychology and Pedagogy*, p. 159.

⁴ For additional popular phrases, see: Allport, F. H., *Social Psychology*, p. 253; Darwin, C., *The Expression of the Emotions*, Chapters XI, XII.

⁵ See Appendix to p. 159. Cf. Allport, F. H., *Social Psychology*, p. 209, for a smaller, but similar chart, which does not include the "comments."

instance, or happy, or sad. His inquiries call forth two sets of answers, the one from physiology, the other from psychology. The former deals with the muscular actions that cause frowns and smiles, wide eyes or dropping jaw; the latter lays our behavior to once serviceable reactions, still persisting because of their value as signs or symbols in social intercourse.¹

In an attempt to give the pupil an idea of the abstract term, *emotion*, let him try to describe one specific emotion. But tell him to omit all mention of the bodily changes — sensations, expressions, behavior. He will find the impossibility. Then, does an emotion consist of nothing but these? Are we angry because we are red in the face, and because we stamp our foot? Or do our faces redden, and our feet stamp because we are angry? The first supposition sounds absurd, until the pupil hears of the long discussion over just this point.² Ask him to read up about the subject and to formulate his own opinion, for he is prepared to be an eager partisan of one view or the other.

The more inquisitive pupils within the group will be interested in the question: What is personality? One answer is that personality, or character, is what a person *does*;³ to which may be added, the *way* he does it. This answer has interesting consequences. It corroborates our close observation of outward expressions and behavior as a means of determining emotions, thoughts, and personality; and sanctions it as an approach to

¹ For the physiological aspect, see: Allport, F. H., *Social Psychology*, pp. 201-203; Duchenne, G.-B., *Mécanisme de la physionomie humaine*, Pt. I, pp. 41-46; Gray, H., *Anatomy of the Human Body*, pp. 379-388.

For the psychological aspect, see: Allport, F. H., *loc. cit.*, pp. 213-218; Craig, W., "A Note on Darwin's Work on the Expression of the Emotions in Man and Animals," *Journal of Abnormal Psychology and Social Psychology*, 1921-22, XVI, pp. 356-366, especially pp. 361-362; Darwin, C., *The Expression of the Emotions*, pp. 28, 130, 192, Ch. X-XII, *passim*; Dumas, G., "L'Expression des émotions," *Revue philosophique*, 1922, XCIII, pp. 32-72, especially, pp. 53-56.

² See Lange, C. G., and James, W., *The Emotions*. Also, Allport, F. H., *loc. cit.*, pp. 84-85, 228; James, W., *Psychology* (Briefer Course), pp. 373-379; McDougall, W., *Social Psychology*, pp. 53-65; Ribot, Th., *The Psychology of Attention*, p. 25; Ribot, Th., "Sur les diverses formes du caractère," *Revue philosophique*, 1892, Nov., XXXIV, p. 490; Richards, I. A., *Principles of Literary Criticism*, p. 98; Watson, J. B., *Psychology from the Standpoint of a Behaviorist*, p. 215.

³ See Santayana, G., *The Sense of Beauty*, p. 175.

the art of story-telling, or narration. For the "plot" of a story is nothing but what happens when the characters begin to act, or *do* something. The added phrase, "the *way* he does it," takes care of certain signs of personality, which have not yet been called to the pupil's notice; certain "accessories," which are more deep-seated than they appear: the marks of a man's profession, the arrangement of a woman's room; ways of dressing, walking, eating, etc. The manner of speech may be just as illuminating as the subject-matter.¹

Another way to answer is to quote Professor J. B. Watson: "Our personality is the result of what we start with and what we have lived through."² This is a rephrasing of the familiar "heredity and environment," in a form that the pupil will more readily follow. He will see that he starts with some sort of disposition, temperament, and instincts, inherited from his family and his race; and that on this mental and physical equipment his immediate and national surroundings leave their stamp, in emotions, sentiments, habits.³ With personality so analyzed, he will find that his study of the emotions has supplied him with a knowledge of many of its ingredients.⁴

2. IN BOOKS. FEELINGS, OPINIONS, AND PERSONALITY, AS EXPRESSED BY WORDS

Character-Drawing. — Words, as we have seen, cannot be trusted to reveal emotions and thoughts as can the physical manifestations. The pupil, however, when he takes the step

¹ See Cooley, C. H., *Social Organization*, pp. 66-67; Watson, J. B., *Behaviorism*, pp. 186, 220, 229.

² *Psychology from the Standpoint of a Behaviorist*, p. 440.

³ Cf. Crouzet, Berthet, Galliot, *Méthode française et exercices illustrés*, II, 381.

⁴ It is worth while to point out that, although the ingredients are never the same in any two people, certain general characteristics are often repeated in a large enough number of human beings to form a type. See Payot, J., *L'Apprentissage de l'art d'écrire*, p. 127; Ribot, Th., *The Psychology of the Emotions*, Ch. XII, "Normal Characters." Cf. Ribot, *loc. cit.*, pp. 406-407, for another way to classify characters; and pp. 409 ff. for abnormal or contradictory characters.

Popular speech likes to designate certain types of people by an outstanding trait: "spendthrift," "telltale," "dare-devil," etc.

from observing human beings to reading about them, is entirely dependent on words, on what the writer tells him of the characters in his story, and on his manner of telling.

The author has a wide choice of method.¹ He can omit all the details from which we have been forming our opinions of the working of other people's minds, and announce his judgment of the person in question, without giving the reader material from which to form his own. Or he may combine, in carefully chosen epithets, a few details of appearance, behavior, manner, which will enable the reader to draw his conclusions as he would from observing someone in real life. The pupil should by this time be able to pass upon the relative advantages of these methods — to decide which he himself will use: whether a writer should be content to state a conclusion; or whether he should cultivate what M. Payot calls a "sense of proof," and should support his conclusions with observed facts.²

The Author Disclosed in His Writings. — The author has less control over what he lets fall about himself. The trend of his tastes and interests is visible at every turn of phrase: in the uses to which he puts his words; in the metaphors that come to his mind from familiar places and occupations; the choice of detail, or emphasis, that is dictated by his personal preferences; the comments that disclose his mental powers.³

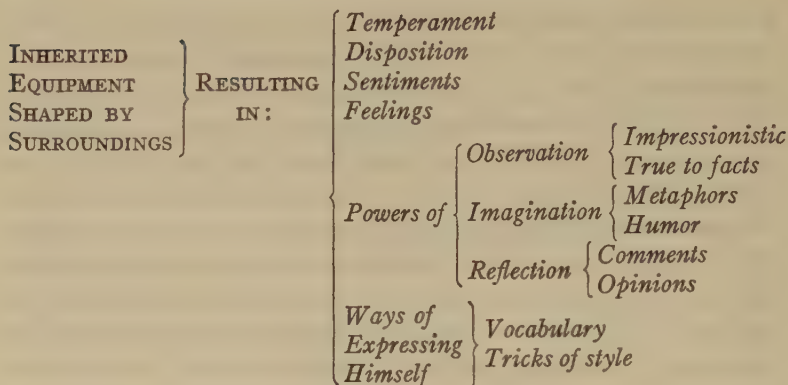
These indications might be studied under the following headings:

¹ See Hearn, L., *Talks to Writers*, p. 79; Lord, F., *Light Fingers*, pp. 316-317; Mantegazza, P., *Physiognomy and Expression*, p. 101; Payot, J., *L'Apprentissage de l'art d'écrire*, pp. 88-93; Perry, B., *A Study in Prose Fiction*, p. 112; Sherman, L. A., *How to Describe and Narrate Visually*, p. 204; Twain, M., *What is Man? and Other Essays*, p. 239; Vianey, J., *L'Explication française*, II, 229; III, 130.

² The question of the effective use of direct and indirect discourse may well be touched upon here. Indirect discourse sums up *what* is said; direct discourse preserves the *way* it is said. In any given instance, the choice must depend on the aspect of the situation that is to be emphasized.

See Wharton, Edith, *The Writing of Fiction*, pp. 73-75, from an interesting discussion of the subject.

³ See Payot, J., *L'Apprentissage de l'art d'écrire*, pp. 145-148; Perry, B., *A Study in Prose Fiction*, p. 18; Rickert, E., *New Methods for the Study of Literature*, p. 52.



Once more it is worth while to turn to France for suggestions as to method, for in thus relying on a study of the text for information about the author, we are reminded of another custom in French schools, the tendency to stress the careful word-for-word study of short passages rather than the more superficial reading of many pages. The method varies with the age of the pupils, from an analysis of the meaning of a single sentence to the "explications de textes," or detailed study of a poem or a prose passage; but the guiding principle is always the same: the belief that close application to the text itself will furnish material (historical, biographical, grammatical, literary) for a discussion of the writer, his work, and his times.¹

¹ "Now the principle of every *explication française* should be: to extract from the text the main idea it contains, and to show how the author, by arranging and connecting the secondary ideas (plan), by his strength and beauty of expression (style), has managed to bring it out." (Tr. from Bezard, J., *De la méthode littéraire*, p. 354.)

The precise and methodical exercise called "explication de textes" is explained and worked out at length in Crouzet, Berthet, Galliot, *loc. cit.*, I, 225-275; II, 230-321; in Rudler, G., *L'Explication française*; and in Vigneron, R., *Explication de textes* (University of Chicago Press). That it need not be a deadening mechanical process is obvious from the way it is handled in Boillot, F., *The Methodical Study of Literature*; Vianey, J., *L'Explication française*; Bezard, J., *De la méthode littéraire*, pp. 188-204, 374-382; and from R. W. Brown's description of one of M. Bezard's classes, pp. 123-148 of *How the French Boy Learns to Write*.

B. PEOPLE AS AUDIENCE

Expression in Language

I. WORDS AS STIMULI TO BEHAVIOR

To think of "other people" as an audience for the writer instead of as his material, is not so much a shift of view as it is an attempt to use what we have learned of human beings as a clue to how to please them.

We face a contradictory make-up in our readers: people respond no less to the stimulus that revives a concrete picture or memory than to words that rouse the emotions; no less to novelty than to repetition — rhyme, rhythm, or old associations. If these mental complications appall us, we must remember that we are not the first to approach these difficulties from the side of psychology. The art of writing has always ranked as one of the "humanities." Textbooks on rhetoric are really nothing but psychological documents, their rules compiled by rhetoricians cognizant of the human mind, who take care of its peculiarities by their familiar warnings against "cacophony," "verbosity," and the rest. Good writers well know the power of a word to call up total situations; their hints on the finer points of style can easily be rephrased in terms of modern psychology, even if the authors themselves — the older generations, at least — might be startled to hear of "conditioned stimuli," "reintegration," "inhibition," and the emphatic value of the "emotional concomitant."¹

The pupil who is familiar with the workings of observation, imagination, and reflection, and who has some idea of the various emotions, will naturally look about for means to set these processes functioning in his readers. And he will find many linguistic resources to draw upon.

¹ For writing as stimulus to behavior, see: Darmesteter, A., *The Life of Words*, pp. 45, 85, 141, 144; Hollingworth, H. L., *The Psychology of Functional Neuroses*, pp. 33, 55; Holt, E. B., *The Freudian Wish*, p. 110; Mearns, H., *Creative Youth*, p. 122; Overstreet, H. A., *Influencing Human Behavior*, pp. 89, 94-95, 108; Santayana, G., *The Sense of Beauty*, p. 169; Shipherd, H. R., *The Fine Art of Writing*, pp. 17-18.

Observation. — Words derived from the senses abound, both those disguised by long use (*crudity, invidious, insipid*, etc.), which witness to the important place always held by sense-impressions in human thoughts, and the fresher words that quicken interest, because they rouse keen sensory images.¹

Imagination. — He will find that imagination has stamped the entire course of language, whether in the many everyday words that once were figures of speech (*emolument, salary, muse*, etc.), or in words, still frankly figurative, which exercise and satisfy the imagination, by associating ideas, and pointing to unexpected similarities in incongruous objects.²

Reflection. — He will quickly see that the whole form of language, and the whole idea of composition, are based upon the laws of thought.³ Herbert Spencer's "principle of economy" in writing is simply a warning against "inhibitions" — an effort not to block the reader's train of thought.⁴ Inhibitions occur from any irrelevant matter, anything out of place, whether a faulty arrangement of sentence or clause, a superfluous word,⁵ an awkward succession of consonants, or puzzling forms of spelling and punctuation that defy the conventions. Mr. Stephens has explained this last point :

"Along with accuracy in the use of words to express the exact idea, in thought or communication, come accuracy in the form of these words and accuracy in the marks of punctuation which modify their meaning. Nor are these matters mere conventions in the sense of being unimportant to the transmission of thought in writing. The whole idea communicated

¹ For the doubled effect of taking words from the vocabulary of one sense and joining them to those from the vocabulary of another (Ex.: *warm color*), see Smith, S., and Guthrie, E. R., *General Psychology*, pp. 158-160.

² See Buck, G., *The Metaphor: A Study in the Psychology of Rhetoric*, esp. pp. 16, 34-35, 39-40, 52-59, 69; Hayward, F. H., *The Lesson in Appreciation*, p. 40; Murry, J. M., *The Problem of Style*, pp. 83, 92, 112-113.

³ For the laws of language and the workings of the mind, see Whitney, W. D., *The Life and Growth of Language*, p. 44.

⁴ For economy of thought-power, see Overstreet, H. A., *Influencing Human Behavior*, p. 130; Sheffield, A. D., *Grammar and Thinking*, p. 168.

⁵ For the idea that pronouns exist because they save irrelevant and disturbing associations, see Wells, F. L., *Mental Adjustments*, p. 75. See what Anatole France says of the "agreement" of adjectives and nouns: Brousson, J. J., *Anatole France Himself*, p. 92.

by the written words *profeser*, or *mr smith*, is vastly different from that produced by *professor*, or *Mr. Smith*. The germinal ideas may be alike; in the former case they are partly obscured, however, by the departures from the conventional form. The calling out of response tendencies which are not related to the essential ideas makes the resultant thinking liable to error and delay, and makes the transmission of the idea less effective. General matters of form, then, accompany word choice as part of the task of a teacher of the vernacular."¹

Apart from these negative warnings against inhibitions, there are positive ways to keep and guide the reader's thoughts, ways to take advantage of the conventional black and white pattern of the page, with its divisions into paragraphs. The pupil has been taught that the beginning and the end of a paragraph are good positions for catching the reader's attention. They are; but they are also good for losing it. The reader might stop; and he must be kept going. Here rises a discussion over the best method of transition, and the use of connectives, a discussion that includes many psychological elements.²

Psychologists dwell at length on the "feeling of relationship,"³ the current of human thought that relates the disconnected objects of the world; and language seems to recognize this feeling by the number of connectives it supplies. Yet many excellent writers, both French and English, object on various grounds to the free use of them. They believe that it is good psychology (or flattery) to let the reader take the logical step himself; that he will be pleased to grasp unaided the relation between successive sentences and paragraphs.⁴ The questions seem to be: Does the use of connectives help or hinder the feeling of relationship? Is not a logical arrangement of ideas the best

¹ Stephens, S. DeW., *Individual Instruction in English Composition*, Harvard Studies in Education, Vol. 11, p. 18.

² For skillful joining of paragraphs, see Smith, C. A., *What Can Literature Do for Me*, pp. 75-119. For the added fatigue of reading short connective and non-substantive words, see Huey, E. B., *The Psychology and Pedagogy of Reading*, pp. 47, 48. He quotes most of this passage from Dearborn.

³ See Martin, E. D., *Psychology*, p. 70; Thorndike, E. L., *The Elements of Psychology*, p. 58.

⁴ See Crouzet, Berthet, Galliot, *Méthode française et exercices illustrés*, I, 359; Lanson, G., *Principes de composition et de style*, pp. 142, 148, 152, 231; Watt, H. J., *The Economy and Training of Memory*, p. 68.

form of transition? The discussions persist, and so do the connectives; but a recognition of the problem may help the pupil toward a decision in certain specific cases.

As a digression, some points in the English language that are always giving trouble can perhaps be explained on the basis of disregard to the workings of the human mind. The trouble is of two kinds: the one, where grammarians try to stamp out phrases, and the phrases persist; the other, where writers are handicapped by the peculiarities of the language itself. In the first instance, words are conveniently ready for use; in the other, they are not.

Textbooks on rhetoric have no mercy on the phrase "have got"; and yet it is in current use. The same thing happens with phrasal verbs. We say "puff up," "swell up," "save up," and many other expressions of the same kind, as habitually as if the rhetoricians did not frown at them. Mr. L. P. Smith lays the popularity of these phrases to the idea of action, to the kinaesthetic sensations that are associated with the words "up," and "got," associations no longer possessed by the verb "have," because of its use as an auxiliary.¹

In these troubles, the words have been at hand, if we knew how to use them. But it is not hard to think of occasions when we are cramped for words that are not there; when to say "you" is confusing or personal, and yet "one" sounds stilted, especially when followed by its string of possessives — "one's this and one's that" — warranted to block any idea that is forming in the reader's mind. Or the times when we stand helpless before the paradoxical fact that "everybody" is a singular noun. Certainly, when we say "everybody," our thoughts are very plural indeed. Yet the verb or pronoun that follows after, in the singular, does all it can to shut out from the reader the feeling of plurality. Just as, when we write "the high-school pupil," and for the rest of the page weakly vacillate between "his" and "her," the reader is lucky if his mental images do not alternate so quickly from a boy to a girl that they become superimposed

¹ See Smith, L. P., *Words and Idioms*, pp. 255, 256, 270-271. Cf. Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 17.

beyond all semblance of a child. Is not the fault here that language has not kept pace with thought, that is, has disregarded the workings of the mind? ¹

Words and Feelings. — "The most powerful approach to the reader is always through that which stirs his emotions. Every word, therefore, which has an 'emotion' quality has power as over against the word which is emotionally neutral." ²

The pupil should be at no loss to determine what gives a word or successive words an emotional quality. To begin with, he knows that our emotions are inseparable from our sensations. Let us put a variety of questions to him, so that he will see what that means in this connection. He himself is more affected by certain sounds and repetitions of sound than by others. Ask him to illustrate by choosing some words he likes or dislikes. Is it vowel-color or consonant, or repetition of these sounds, that attracts or repels him? What words sound to him gay, sad, smooth, labored, etc.? He has a liking for rhythm as surely as he has a pulse-beat. ³ Does he respond readily to a slow movement or to a quick-step march? When he was younger he may have loved to repeat some ballad that was full of strange, long words; the meanings he hardly grasped, but the syllables were charged with excitement as he rolled them out. Remembering this, he will know why Herbert Spencer recommends a polysyllabic word to embody an important emotional idea. ⁴

Besides his love of sound, rhythm, and novelty (the long, unfamiliar words), he has other emotional spots that are susceptible to the art of writing. He must not leave the subject of repetition, without seeing that it includes one of the strongest emotional appeals: old associations that flood his mind and senses,

¹ Professor Wallas points out the serious omission in many cases of verbs to distinguish between the effortless and the effortful use of our senses. See Wallas, G., *Our Social Heritage*, footnote to p. 33.

² Overstreet, H. A., *Influencing Human Behavior*, p. 98. Cf. Ogden, C. K., and Richards, I. A., *The Meaning of Meaning*, p. 377.

³ See Fadiman, C. P., "A Note," in the *Gleam*, 1926, May, p. 19; Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 4; Rickert, Edith, *New Methods for the Study of Literature*, p. 21.

⁴ Cf. McKnight, G. H., *English Words and Their Background*, p. 274.

when called up by a word that has been repeated through generations.

His attention should be called also to the emotional appeal of concreteness — well known to every charitable organization. And he should realize that the power of concreteness has certain corollaries. Many habits of speech have resulted from a tendency to associate emotion with its concrete, external manifestations. People often mention the physical sign of an emotion for the emotion itself; and they have always found relief in transferring their emotions to their surroundings — whether formerly through the frank personification of ancient myths, or nowadays through blaming some “cranky” implement for their own moods.¹

This emphasis on *Words and Feelings* may tempt the pupil to overwork his effects. He will make the most of the stimuli of sound, rhythm, novelty, old association, and concreteness, but he must remember that the reader likes to do part of the work himself. If sometimes the writer holds in, the reader will supply the lack, and will be all the more stirred. Restraint — the surprise of understatement — is a strong stimulus to the reader's emotions.

2. WORDS AS RECORDS OF THE HUMAN MIND

The pupil has been thinking of words as stimuli to behavior; that is, he has seen what words can do to people. A good way to review this whole question of psychology as it concerns the art of writing is for him to shift his point of view, and consider what people can do to words. For words are subject to change: they change in form, in meaning, and in fortune. Since language began, they have been at the mercy of the human mind. Everywhere we look, we shall see the work of mental characteristics that are now familiar to us.²

Changes of form, of pronunciation, or of grammatical function, are the result of the “principle of economy.” Words are clipped in pronunciation of awkward consonants and syllables (ex. :

¹ See Bain, A., *English Composition and Rhetoric*, II, 18, 29; Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 277.

² See Darmesteter, A., *The Life of Words*, p. 136.

gnaw, lamb, Wednesday); or whole syllables disappear (ex.: *zoo, radio, spats*).¹ Two words may be compressed into one, joined at first by a hyphen until the association becomes second nature.² Or a word may do double duty, an adjective taking on the work of a noun as well as its own, and vice versa (ex.: a *general*, a *lyric*; or a *sermon*, small *craft*). This process of elimination bears witness to the human love of ease.

Changes of meaning reflect many human inconsistencies. Words stretch with our tendency to generalize, until they become class names (ex.: *virtue, conduct*);³ or shrink to some specialized meaning dictated by the users' tastes (ex.: *organ, root, key*).⁴ We meet the results of guesswork etymology, uncritically accepted (ex.: *crayfish, primrose*), of meanings the reverse of what the word once stood for (ex.: *trudge, cease*). Humor steps in, perhaps altering meanings by repeated understatement (ex.: *hit*). In all this, there is but one unifying trait: resourcefulness, or economy. We make the best of the material at hand, even though we strain it to uncongenial uses.

Changes of fortune are of various sorts and occur from many causes. Words, formerly with a good or a harmless significance, may be pulled down through a squeamishness that objects to saying plainly what is meant. Instead of the bald word, people use a milder term, which is soon contaminated by association with the unpleasant reality, and becomes imbued with the worse meaning (ex.: *untruthful, insane*). Or unfortunate past experience in dealing with other human beings, often enough repeated, drags down good words like *hoard, prude, plausible, pert, vulgar*. Luckily, however, words may also be pulled up. Association has honored such words as *barter, pretty, pioneers, populace, sturdy*, and endless numbers of others. But, whether

¹ See Darmesteter, A., *The Life of Words*, p. 119, footnote; Weekley, E., *The Romance of Words*, p. 49; Whitney, W. D., *The Life and Growth of Language*, pp. 69; 147-148.

² See Whitney, W. D., *The Life and Growth of Language*, p. 121.

³ See McKnight, G. H., *English Words and Their Background*, p. 249; Whitney, W. D., *The Life and Growth of Language*, pp. 78, 86.

⁴ See Bréal, M., *Semantics*, p. 134; McKnight, G. H., *English Words and Their Background*, p. 257; Whitney, W. D., *The Life and Growth of Language*, pp. 144-145.

they move up or down, the shifting fortunes of words follow the vagaries of the human mind.¹

It is but a short step aside from the main discussion to ask the pupil to look at words as records of human development. Manners and customs change, occupations and tools become antiquated, but they have left us many words in current use (*verge*, *score*, *pen*, etc.). We laugh at ancient notions of astrology, physiology, and psychology, but avail ourselves daily of their terms (*influence*, *disaster*, *apoplexy*, *bad-tempered*). On the other hand, as new trends of thought and new occupations develop, words crop up to express them, and to bear witness to their existence. The beginnings of the modern habit of introspection are dated by the appearance of words for every sort of mood (*homesick*, *egoism*, *self-centered*, etc.); just as the later industrial and scientific expansion is marked by a flood of terms, newly-coined to take care of the new conditions.²

Everyone who uses language helps to shape it for better or for worse; he affects the record one way or the other. If the pupil can be made to feel a little responsibility toward the English language, he may take pains that no shortcomings on his part shall lower the standing of a word, no slipshod thinking leave behind a poorer record of the workings of the human mind.

* * * * *

I have let my imagination work over what might happen in class if such a course as this were attempted; and I have mapped out the following detailed program, as a less bewildering way to give suggestions than merely through unapplied principles. The exercises and discussions are based on material taken from American literature, history, art, and everyday life. I limit myself to America because I want the pupil to feel at home. Whereas the work varies purposely in difficulty, most of it requires the serious effort of pupils in the last years of high school. The

¹ See Whitney, W. D., *The Life and Growth of Language*, p. 97.

The same process lifts colloquial and vulgar words to a place in reputable style, or degrades others from once dignified surroundings. A few words escape the slow ascent through introduction by some famous author.

² See Bréal, M., *Semantics*, p. 105.

more advanced material might serve as extra assignments for a group of the abler students.

Specific references and acknowledgments of indebtedness are given in the Appendix. These entries are not indicated by numbers strewn throughout the text, but are arranged according to page and line.

AN APPROACH TO COMPOSITION THROUGH PSYCHOLOGY

CHAPTER I

THE SETTING

THE several chapters of this book deal with the questions already taken up in the Introduction, but from a different angle. The material is arranged as it might be presented to an advanced high-school class, complete with discussions, illustrative extracts, and exercises. CHAPTER I: THE SETTING, with its introductory remarks, covers the ground that has been discussed in principle under the heading: *The Writer Must Know Something of the Workings of His Own Mind* (pp. 1-9). The work on observation is based on the chart (pp. 6-7), and the differences between automatic action (the two steps in observation) and personal reaction (imagination and reflection) are worked out, following the outline given on p. 8.

TO THE CLASS

Until now you, as pupils, have probably been praised or blamed more often for the products of your mind than for the processes. And it may surprise you to find less said here about any description, narrative, exposition, and argument, that you write, than about the processes your mind goes through before and while you do the writing. About these mental processes you will hear a great deal — about observation to begin with. For unless you know how to observe, you cannot write a vivid description, a good narrative, or a piece of sound reasoning. Observation furnishes the material for both imagination and

reflection. Our powers of observation, then, must be attended to before we proceed.

The trouble is that there is so much to observe, and so many senses to observe with. If we are to be thorough, we must question our comfortable old conviction that five senses are all we have, and grudgingly stretch it to include the sensations of our muscles, our joints, and of the rest of our physical organism. We can see, hear, feel, taste, smell, of course; but we can also lift a heavy object or be hit by one, and these events may affect us in a way to warrant being taken into account. Not only this: we are indeed in a more serious fix than you yet suspect when we are asked to make accurate observations of this confusing world we live in, and to reduce outside facts and those enigmatical persons, our daily companions, to some sort of order. For we must be able to see our way through our own nature — a compound of tastes, eccentricities, and prejudices — before we can hope to recognize these attitudes from their manifestations in others. What are we to do about it? There is only one way: to advance by easy stages.

Have you ever, when writing to your friends, illustrated the letter; and, if you drew badly, did you good-naturedly label the parts of your sketch, so as to help the reader? Well, if you observe badly, you must do just this at first to help yourselves. Suppose you are looking at a landscape, or a painting, eager to catch every detail. Quickly, as you notice one particular after another, tag it in your notebook or in your mind, so that you will not lose it. Tag it as accurately as if it were a specimen in a museum; it is this precision in naming that makes observation interesting.

“That would take so much time!” you object.

Yes, like any other aimless wandering. But there is a book that comes to our rescue, *The Apprenticeship to the Art of Writing*. The author, M. Payot, has a plan of action; it is just what we should do if, when motoring or walking, we became confused by the number of crossroads: we should consult a map to see which way our destination lay. And M. Payot supplies us with a map.¹

¹ See pp. 6-7.

"What is the map of?" Our sense perceptions. It tabulates the material like any other chart, with divisions and subdivisions.

"What is it for?"¹ To save time, by teaching us order and method in studying ourselves and the people or objects around us. It is helpful, as you will see, in each of the three steps of study: in gathering facts and ideas, in arranging them and thinking about them, and in putting our impressions into words. If we keep it well in mind and follow the sequence, we are not embarrassed by the wealth of detail, for we are obliged to attend to only one thing at a time, and are held by the inflexible order, "which makes it possible to investigate with surprising rapidity."

"How do we use it?" That is the best question yet. Entertaining ways can be devised: you do not need to include all the sections; you may pretend that you are deaf, or blind, or that your senses are lopped off successively until only one remains. Thus bereft, see what you can make of your surroundings. Or, turn to some fresh object, and let your senses come to life, one by one, adding each time the corresponding experiences, until your data are complete. In a little while you will become proficient at the game, and will realize the economy in time and energy.

Material gathered in this way is already so far arranged that the process of choosing what will best serve your purpose is greatly simplified. Your sense of direction is confirmed; you are helped to retain only such points as will produce the desired effect. When M. Payot speaks of cultivating the "sense of proof," or the feeling for causality, he merely amplifies the same idea. He means that you must not be content to state a result; you should enumerate for the reader's benefit the circumstances that cause you to reach your conclusion. It is better not to write, "It feels as if it would rain before morning." With the chart to guide you until you know your way, run through your sense impressions, and pick out here and there an indication of rain. Are the clouds hurrying up against an east wind? Are there lurid colors in field or sky? Are the waves slapping, or the trees shivering? Is the air chill as you breathe deep; do

¹ See Payot, J., *L'Apprentissage de l'art d'écrire*, pp. 74-130.

you feel the dampness in your "bones"? If you have a miniature crêpe-paper "flower barometer" in a pot, is it turning pink? Let the reader share your opportunity to read the signs of the weather.

But perhaps the chart serves us best of all in difficulties of another kind. When you have gathered your facts and formulated your ideas, you seek to express them in words and set them on paper. After your thought has found expression in words, you feel that it is safe. And you are quite right to seek refuge in words; they peg down your thoughts. Indeed, you may wonder if without words you could think at all. But where your security may be false is that there exists a wrong sort of words, "an ample vocabulary that serves as a substitute for thinking" — vague, hackneyed words, abstract words, stock expressions, words that have picked up some additional meaning. These may form so heavy a "crust" between minds and reality that nothing seeps through. It is in this danger that the chart stands you in such good stead. With the chart as a background, the likelihood of an abstract word's escaping detection is appreciably lessened. Were you to describe the cry of an animal by the effortless word "sound," some connecting current would press a spring in your brain; automatically the pages of your atlas would fly open and confront your mind's eye with the pitch, volume, and the various qualities, listed under *Hearing*, until you were shamed into selecting the exact term, whether you would or no.

The best way now is for us to begin at once to use the chart. Later I am going to show you how certain authors have fared when confronted with these difficulties — or rather, I am going to ask you to show me. You will see in what way they are kind and courteous to you, spare you distractions, do their thinking to save you; they will drill you in *good manners* toward your reader.

AUTOMATIC ACTION

OBSERVATION

1. *The First Moment*

To limber up your various senses, ready for use, in the shortest time, you should practise in observing familiar surroundings; and no spot being better known to many of you than a city thoroughfare, let us take our stand on the sidewalk of such a street, some rainy evening, after dark, and with closed eyes — listen. What can you make of the hubbub? ¹

“Automobiles, coming and going.”

“The noise of the engine . . .”

“I hear the noise of the tires on the wet pavement.”

“And of the chains.”

“A Klaxon horn . . .”

“Some one shifting gears.”

“And jamming on a brake.”

But to fall back on a knowledge of automobile accessories is not to work your ears for what they are worth. Suppose you had no inkling of what was going on in the street; could you not still give names to the sounds you hear?

(Suggestions collected from the class after some debate, and written down.)

“Whirring, rumble, roar; throbbing, drumming, rhythm of a tune, purring, chugging; ‘cheet-cheet’; choking, coughing, sharp report, explosion; slithering, swishing; clanking, slapping, chinking; clash, clanging.”

All right. Open your eyes. What do you see?

“Cars coming towards me.”

Keep up the pretense of not knowing a car when you see it. Don’t use your past experience yet — merely your eyes.

“Searchlights bearing down on us.”

¹ This scene will best repay observation with eyes and ears. In preparation, study the chart, Nos. 1 and 3. Other subjects will call for other senses.

"Two yellow eyes."

"I don't see what you mean us to do."

Then read these lines :

"I saw a blue leaf zig-zag down.

The blue-bird with his russet throat." ¹

What happens between the two lines is exactly what must on no account happen to you until you learn to stop midway and be conscious of the change. In the first line, the author paints what his eye conveys to him; in the second, he analyzes the picture. Leaves have been falling — green ones, yellow, red; then a blue flutter: a "blue leaf." Now comes the break: a mental comment that "leaves are never blue; birds are," jerks him out of his momentary impression. Such adjustment is almost automatic; but block it as long as you can. No matter how rare the occasions when you will be satisfied to leave the record of your impressions in their first form, you should be able to distinguish the stages.

"Black, shiny objects with two bright spots, growing larger." There! What else?

"Two bright stripes on the road in front. Or shouldn't I know it is a road?"

For convenience, you may as well recognize the road. Do you see anything more?

"A luminous streak in front of each spot, in the air, full of narrow, slanting lines. (I mean the searchlights falling on the rain.)"

Don't explain. Jot down only what you see.

"A red dot on the other side of the street, diminishing; and a red line on the pavement."

You have the idea; and a good array of sense impressions to your credit:

¹ Percy, W. A., "Sight and Sound," in Braithwaite, W. S., *Anthology of Magazine Verse for 1922*, pp. 156-157 (*The Lyric*, 1921, Dec.).

CITY TRAFFIC ON A WET NIGHT

SIGHTS	SOUNDS
Black, shiny object	Whir, rumble, roar
2 bright spots	Rhythmic throb, chug
2 bright stripes on pavement	Cheet-cheet
2 patches in the air, streaked with slanting lines	Sharp report
Red dot, diminishing	Explosion
Red line on pavement	Swishing, slithering
Green flash	Clanking, slapping, chinking
	Squeak
	Clash, clang

Suppose for the time being we leave our observations in lists, to be worked up later into descriptions, when we shall have acquired skill in discarding the commonplace and ineffective. For that matter, there are writers who include in their work just such "unrelated" catalogues of sights and sounds, without further effort at selection. But judge for yourselves how breathlessly the reader would emerge, if many inventories like the following were thrust upon him.

"Constantinople chatters, buzzes, screams, crows, neighs, gabbles, purrs, hisses, brawls, roars, shouts, mutters, calls, in every sort of crochet and demi-semi-quaver, wavering up in a great contrapuntal murmur — adagio, maestoso, capriccioso, scherzo, staccato, crescendo, vivace, veloce, brio — brio — brio!!"¹

"Such a pounding, pummelling, pitching, pointing, piercing, pushing, pelting, poking, panting, punching, parrying, pulling, prodding, puking, piling, passing, you never did see."¹

"Streaks of green and yellow iridescence,
Silver shiftings,
Rings veering out of rings,
Silver — gold —

¹ Lowell, Amy, "The Bronze Horses," in *Can Grande's Castle*.

Grey-green opaqueness sliding down,
 With sharp white bubbles
 Shooting and dancing.
 Flinging quickly outward. . . ."¹

Or this poem about an automobile — many automobiles.

"I see great flashes where the far trail turns.
 Its eyes are lamps like the eyes of dragons.
 It drinks gasoline from big red flagons.
 Butting through the delicate mists of the morning,
 It comes like lightning, goes past roaring.
 It will hail all the wind-mills, taunting, ringing, . . ."

Listen to the iron horns, ripping, racking.
 Listen to the quack horns, slack and clacking! . . ."²

2. *The Second Moment*

You need go no farther in your study of authors to see that the process of noting what you perceive without separating or analyzing your impressions should be used only sparingly;³ in fact, that just as you acquire the knack of it, you will *generally* be expected to advance a step or two beyond. You might well ask, "Why bother over it, then?" The word "generally" answers you. It is troublesome, I admit; when you are not allowed to call brick houses "brick houses," or windows "windows," or green shades "shades," but must talk of "large, red cubes with dark patches on them, and a green stripe at the top of the patches," your mind hurts at being held back, with an almost physical sensation of cramp. The feeling of cramp is not justified, however, for you are getting mental exercise every time you keep out an analyzing word. And you will see the good of this exercise when, time and time again in your reading, you find that if a passage appeals to you as fresh and vivid, it is

¹ Lowell, Amy, "An Aquarium," in *Men, Women and Ghosts*.

² Lindsay, W., *The Santa Fé Trail*. Copyright, 1913, by The Macmillan Co. Reprinted by permission.

³ Mr. Lindsay introduces the second step with such words as: *trail, lamps, gasoline, horns*.

because the author has gone back to the point of departure of his impression and found words to evoke the objects as he experienced them.

That Miss Lowell dispenses with the analyzing stage better than most people, you can see from "An Aquarium";¹ or she may, as in a passage of "Purple Grackles," have a very good time playfully balancing her momentary impression against its common-sense interpretation:

"I am persuaded that grackles are birds;
But when they are settled in the trees,
I am inclined to declare them fruits
And the trees turned hybrid blackberry vines.
Blackness shining and bulging under leaves,
Does not that mean blackberries, I ask you?
Nonsense! The grackles have come. . . ."²

"Blackness shining and bulging under leaves," so worded, indeed means blackberries to us all; and she has her fun and gives us a glimpse of a luscious world where hybrid blackberries as big as birds are no surprise, before she pulls herself up short with:

"Nonsense! The grackles have come."

Do you want now to add to the "City Traffic on a Wet Night" an analysis of the *Sights* and *Sounds*? The two steps should be separated into two parallel columns so as to distinguish sharply between the colors, shapes, sounds, tastes, odors, etc., that you perceive, and the running commentary about them that goes on inside your head.

¹ If Miss Lowell were to analyze her sensations, what are some of the words she might need?

² In Wilkinson, Marguerite, *Contemporary Poetry*, pp. 95-99, and in *What's O'Clock*, pp. 75-81.

CITY TRAFFIC ON A WET NIGHT

OBSERVATION	
<i>1st Step</i> <i>Sense-Impressions</i>	<i>2d Step</i> <i>Analysis and Interpretation of</i> <i>Sense-Impressions</i>
SIGHTS	
Black, shiny objects 2 bright spots 2 bright stripes on pavement 2 patches in the air, streaked with slanting lines Red dot, diminishing Red line on pavement Green flash	Automobiles wet with rain Headlights Reflection cast by headlights Headlights piercing rain and fog Tail light, receding Reflection cast by tail light Stop-signal
SOUNDS	
Whir, rumble, roar Rhythmic throb, chug Cheet-cheet Sharp report, explosion Swishing, slithering Clank, slapping, chinking Squeak Clash, clang	Engine of a moving automobile Motor idling Self-starter Back-fire Tires on wet pavement Chains hitting mudguard or road Brake applied Truck bouncing over a hole; load of rails swaying and striking

Optional Subjects and Suggestions

What sort of drawing or painting can be made from the description which follows?

Try your hand at it.

“Two blue runners
Come from the east;
One has a scarf of silver,
One flings pine-boughs
Across the sky.”¹

¹ Corbin, Alice, “Sand Paintings,” in Monroe and Henderson, *The New Poetry*, 1924, p. 82. If you are not perfectly sure what this stanza is describing, read the whole poem.



CORN-HUSKING by Eastman Johnson (1824-1906)
Reproduced through the courtesy of the Art Institute of Chicago.



AFTERGLOW (New York) by Jonas Lie (1880-)
Reproduced through the courtesy of the Art Institute of Chicago.

And this:

"By proud New York and its man-piled Matterhorns,
The hard blue sky overhead and the west wind blowing,
Steam-plumes waving from sun-glittering pinnacles,
And deep streets shaking to the million-river:

Manhattan, zoned with ships, the cruel
Youngest of all the world's great towns,
Thy bodice bright with many a jewel,
Imperially crowned with crowns . . .

Who that has known thee but shall burn
In exile till he come again
To do thy bitter will, O stern
Moon of the tides of men!"¹

Read "H. D.," "Oread," in Monroe and Henderson, *The New Poetry*, p. 97, and Lowell, Amy, "A Japanese Wood-Carving," in Thomas and Paul, *Story, Essay, and Verse*, pp. 332-333. Find some Japanese print of a wave, and compare the three.

Subjects and Suggestions

*Things Approaching or Receding.*²

- a. The return of the world flyers.
- b. An approaching steamship as seen from the shore.
- c. The shore as seen from an approaching ship.
The shore as seen from a receding ship.
- d. A train drawing into the station at night.
- e. Glimpses from a fast-moving train.

¹ Reed, J., "Proud New York," in Monroe and Henderson, *The New Poetry*, p. 410. All Jonas Lie's paintings of New York are interesting. See Appendix for other references.

² ". . . there is a clear progression from the vague to the definite, from the general to the detailed . . . our first perception grew into our last by a process of defining what was inherent in it. . . .

"In conveying our experience to another person we shall, therefore, naturally try to follow the order of our own experience. We shall first transfer to him our own general impression, which will contain in itself the main values; then we shall try to follow with him the development of our perceptions as these main values gain in definition. No amount of detail will confuse him if he has been already prepared for it, as we ourselves were, — if he has the germ out of which it naturally grows." (Buck and Woodbridge, *A Course in Expository Writing*, p. 21.)

Carry your work no farther than writing your impressions in columns.

f. Sounds made by an approaching (or receding) trolley car.

g. You are watching for someone. Is this he (or she) coming now? Yes? No! Perhaps your friend would not be flattered. Mention the details as they actually come into view: what you see while the person is still distant; different impressions as he approaches; when he is opposite your window — a “close-up.”

Compare:

“ . . . The reflector of the cars, as I stand over the Deep Cut, makes a large and dazzling light in this air, . . . and now whizzes the boiling, sizzling kettle by me, in which the passengers make me think of potatoes which a fork would show to be done by this time. The steam is denser for the cold, and more white; like the purest downy clouds in the summer sky its volumes roll up between me and the moon, and far behind, when the cars are a mile off, it still goes shading the fields with its wreaths, the breath of the panting traveler. . . . ” ¹

“ . . . he hears at night . . . the rumble of the train across the country when the air is ‘hollow’; . . . when the mercury is at zero or lower, he notes how the passing trains hiss and simmer as if the rails or wheels were red hot.” ²

But we have many senses, with certain times and scenes more favorable for one than for another. Yet, in town or country, in winter or summer, there is material in plenty to go round. If the country-bred child is more picturesquely placed, when he lies abed on a winter morning, temporizing with his cold room, and listening to the shrill tune of the snow under the milkman’s runners, the January air transmits as precisely, to the ears of the city child, the honk of the delivery truck.³ When the summer sun draws odors from the fields and the pines and the sea, and burns your skin, and heats your bodies; when the sea-breeze

¹ Thoreau, H. D., *Winter*, p. 321.

² Burroughs, J., *Leaf and Tendril*, I, p. 8, “The Art of Seeing Things.”

³ “ . . . Presently a fox barks away up next the mountain, and I imagine I can almost see him sitting there, in his furs, upon the illuminated surface, and looking down in my direction. . . . At this season Nature makes the most of every throb of life that can withstand her severity. How heartily she indorses this fox! In what bold relief stand out the lives of all walkers of the snow! The snow is a great tell-tale, and blabs as effectually as it obliterates. I go into the woods, and know all that has happened. I cross the fields, and if only a mouse has visited his neighbor, the fact is chronicled.” (Burroughs, J., *Winter Sunshine*, p. 50.)

leaves brine on your lips, yours is no better practice-ground than the city street, its oozing tar, its blistered tires, its choking fumes. Air churns as spectrally over the hood of an idling motor as above the sweep of grass in Mr. Fletcher's lines.¹ Faces scorch in a kitchenette as on a sun-baked beach; and in its seven foot six, we learn much of taste and smell. No, what matters to us for the present is not the scenes that supply our sense-data; it is that, if we cannot be standing on the spot as we note our sensations (which is by far the best way), we should at all events actually have been there and experienced them.²

Subjects and Suggestions

Drilling the Various Senses

Are you likely within the next few days to be doing or watching any of these things? Then, *they* should be your first choice. Have you already experienced some of the others? *Those* are next best. If the whole list is unfamiliar to you (which seems hardly possible), write on something you do know.

a. Which senses are most in demand in order to observe and describe

Passing through a village on foot; in a motor; in a train

Lifting a heavy weight

Sitting at night on the front seat of the interurban car

Coming down with the grippe

Having supper out in the hay

How my dog stretches (In great detail)

Passing through a covered bridge

¹ See p. 41.

² Even Burroughs did not find observing easy: ". . . It was always a task to separate the bird from her surroundings, though I stood within a few feet of her, and knew exactly where to look. One had to *bear on* with his eye, as it were, and refuse to be baffled." (Burroughs, J., *Locusts and Wild Honey*, p. 45, "Sharp Eyes.") Compare: ". . . Mr. Frost believes that 'a poet must *lean hard* on facts, so hard, sometimes, that they hurt.' And it is because he has that belief that after reading one of his poems the reader feels that he has had an actual experience. Leaning hard on things not only presses them in; it prints them with distinct outline, and makes the salient nubs sink deep. Consequently a poet who leans, so, on experience is able to present segments of life as it is, with every essential detail in just relief. . . ." (Cox, S. H., *The New Republic*, 12 : 109-111, August 25, 1917, "The Sincerity of Robert Frost.")

b. The chart supplies you with convenient headings under which to jot down your sense-data. Observe and describe¹

Shoveling snow, and getting dry indoors afterward (with particular attention to the chart, Nos. 1, 2, 3, 6)

Working in my vegetable garden, and sitting down to rest and to eat an apple afterward (Nos. 1, 2, 3, 4, 5, 6)

Building a wall; rolling up a big snow-ball (Nos. 1, 2, 6)

Walking up a fast stream, barefoot; struggling against wind and sleet (Nos. 1, 2, 6)

A horse that has drawn too heavy a load up a steep, sunny slope (Nos. 1, 2, 3)

c. It is dark: How did you find in that black closet the very scarf and coat that your mother wanted? (No. 2)

On your way to the cellar to fill a glass pitcher from the cider-barrel, the candle blew out. How did you find the keg and the spigot? (No. 2) Could you tell when the pitcher was nearly full? (No. 3)

You are blind. Observe and describe

Woods in the rain; a garden at sundown (Nos. 2, 3, 5); a windy night. (Nos. 3, 6) Remember that each tree or slapping blind has a voice all its own.

You are deaf. Observe and describe

The wind, as you walk through woods and fields; the wind, as it chases you down a city street. (Nos. 1, 2, 6) Remember that no two trees sway in the same rhythm; and that the surprise of a windy day, now that you are deaf, is the quiet of it. Or you might call your composition "Seeing the Wind Blow," and write from indoors. Read Robert Frost's poem that ends,

"So close the windows and not hear the wind,
But see all wind-stirred." 2

You have no sense of taste or of smell. Observe and describe

Pulling molasses candy (Nos. 1, 2, 6)

Burying your nose in a bunch of Mayflowers (Nos. 1, 2)

Eating strawberries with cream and sugar (Nos. 1, 2, 6)

You are blind and deaf. Observe and describe

A visit to a florist (Nos. 2, 5, 6)

Surf-bathing (Nos. 2, 4, 5, 6)

Lunch hour at Huyler's (Nos. 2, 4, 5, 6)

Odors in an old attic (Nos. 5, 6)

¹ Continue to use merely columns.

² "Now Close the Windows," in *A Boy's Will*, p. 42.

d. Note the details of the top picture facing page 35 in the order of their importance, exactly as if it were a real scene. If a blind boy were standing near, what could he make of such a gathering? (Nos. 3, 5)

e. Which sense has the greatest power of rousing memories? Give instances in support of your opinion.

f. The country after a shower (Pick out the headings from the chart.)

The stairs protest under the tread of feet

(Creaks, strains, crackle, clatter, thud, rhythm)

Voices too far off to distinguish the speakers' words

(Inflection, pitch, monotonous drone)

Example:

" Full of rest, the green moss lifts,

As the dark waves of the sea

Draw in and out of rocky rifts,

Calling solemnly to thee

With voices deep and hollow, . . ."

(Lowell, J. R., *The Sirens*)

If you were to arrange the sense-data in Lowell's lines under separate headings, your lists would read something like this:

ANALYSIS¹

MUSCULAR combined with		SIGHT	HEARING
SIGHT	TOUCH		
Lifts	Rocky	Green	Calling
Draw in		Dark	Deep and hollow
and out			

Subjects and Suggestions

Separating Sense-Impressions

Divide into separate columns what is observed through the various senses in:

Bates, Katharine Lee, *Yellow Warblers*² (lines 3-15)

Montague, Margaret P., *Do You Remember?*³

Teasdale, Sara, *There Will Come Soft Rain*¹ (First three couplets)

¹ The placing of "full of rest" and "solemnly" will come later.

² Rittenhouse, *The Second Book of Modern Verse*, pp. 13-14.

³ Thomas and Paul, *Story, Essay, and Verse*, p. 333.

Thoreau, H. D., *Summer*, pp. 95-97.

If these writers had stopped after their "first step in observation," what words might they have used to express their *perceptions*?

Read Burroughs, J., *Leaf and Tendril*, I, "The Art of Seeing Things," pp. 1-23, or anyway, pp. 7-9.

Selecting from Among Sense-Impressions to Produce Desired Effects. — Until now we have been gathering in every sensation that came our way, with the moving-picture camera's impartiality — or the microphone's. We were not looking for anything in particular, or seeking to convey it. Consequently we have a mass of material, unconvincing but full of possibilities. Without waiting till we are ready to work these lists into a connected description, there is a way, even now, to turn our inventory to account. Any scene or activity has many aspects; usually one has forced itself on our attention more than another, or roused a particular emotion; almost certainly this is the effect we wish to pass on to the reader. To do this we must pick and choose among our material — so a way is found of thinning out the catalogue. If each of the columns contains one or two items contributing to the intended aspect or mood, combine them, and the effect is produced. It is not difficult to make these cross-sections, as you will see.

If, in the heading "City Traffic on a Wet Night," we wished to emphasize the word *wet*, we should choose from the *sights* and *sounds* the items: "shiny objects; bright stripes on pavement; two patches streaked with slanting lines; red line on pavement;² swishing; slithering; chinking;" and, if we had gone into Nos. 2, 5, 6, the effect would be heightened.

Have you ever heard these lines?

¹ Rittenhouse, *loc. cit.*, p. 5.

² Your very observations have been worked by a high-school pupil into a poem, "Night Traffic in the Rain":

"Twisting paths of golden light
Among their ruby trails
That pierce the black and shining night
Like darting comet tails." (Tom Prideaux)

(Quoted in Mearns, H., *Creative Youth*, p. 137. I came across the poem after this section was written.)

HEAT¹

As if the sun had trodden down the sky,
 Until no more it holds air for us, but only humid vapor,
 The heat, pressing upon earth with irresistible languor,
 Turns all the solid forest into half-liquid smudge.

The heavy clouds, like cargo-boats, strain slowly up 'gainst its
 current;

And the flickering of the heat haze is like the churning of ten thou-
 sand paddles

Against the heavy horizon, pale blue and utterly windless,
 Whereon the sun hangs motionless, a brassy disk of flame.

"And above them, wavering, dancing, bodiless, colourless, unreal,
 The long thin lazy fingers of the heat."²

Point out the details or expressions and words that add to the effect of heavy, seething heat in these poems. Are the details well chosen? Would you have chosen differently? Which poem makes you feel the hotter?

Subjects and Suggestions

Combining Items already Collected, to Produce Various Effects.

Passing through a village on foot:

Pick out the impressions that give an idea of activity; of peace; of noonday heat; of "that Sunday feeling."

"The village tempts me to linger and rest." Make us all want to.

Passing through a village in a motor; in a train:

You are specially conscious of speed; of grime and dust; of noise; of cold bleakness.

*Sitting at night on the front seat of the interurban car:*³

"The car sways and lurches its way along at top speed."

"Often small animals scurry out of our track."

"The familiar landscape looks strange in the glare from the search-light."

¹ Fletcher, J. G., "Down the Mississippi," in Monroe and Henderson, *The New Poetry*, pp. 156-157.

² Fletcher, J. G., *Irradiations — Sand and Spray*, XV. Read the rest of the poem. See "H. D.," "Heat," in Rittenhouse, J. B., *The Second Book of Modern Verse*, p. 102.

³ Read Husband, J., "Semaphore," in Thomas and Paul, *Story, Essay, and Verse*, pp. 105-109.

Coming down with the grippe:

You have many aches; the sheets make you shiver.

Having supper out in the hay:

You want to give an idea of peaceful sundown; or perhaps you think more of the discomforts of the prickly hay, the insects, the mosquitoes.

*Passing through a covered bridge:*¹

The old bridge reverberates to your footsteps; to your horse's tread; or creaks under the weight of the car.

The sudden shadow is a relief from the glare; or sends a shiver through you.

Shoveling snow — Getting dry indoors:

There are possibilities in this contrast.

After the invigorating cold, the stove makes your hands and feet burn, and your head heavy.

The open fire soon changes your clammy dampness into a warm glow.

Working in my vegetable garden:

"When I work in a vegetable garden, I should rather have a sense of smell than any other sense." Give details that go far toward making us feel that this is a reasonable preference.

Building a wall; rolling up a big snowball:

These occupations may cause a sense of muscular strain and effort; and of fatigue; or they may be exhilarating. — That depends. . . .

Walking up a fast-flowing stream, barefoot:

"One soon has enough of walking up stream barefoot."

"Wading up stream is an exciting adventure."

Struggling against wind and sleet:

"I enjoy a struggle, even if only against wind and sleet."

Corn-husking:

"A corn-husking bee is a brightly colored picture."

What colors are probably most conspicuous in the original painting?

Justify your opinion by explaining where each would be, or by painting the scene, if you are able.

¹ ". . . for in such an hour and atmosphere the sense of hearing is wonderfully assisted, and asserts a new dignity. . . . The planks of a bridge, struck like a bell swung near the earth, emit a very resonant and penetrating sound. And then it is to be considered that the bell is in this instance hung over water, and that the night air, not only on account of its stillness, but perhaps on account of its density, is more favorable to the transmission of sound. . . ." (Thoreau, H. D., *Summer*, p. 96.)

"The real fun will begin after the husking is over." What is there in the picture to make you think so? Would you like preparing for the guests as much as being one of them? Read Whittier, J. G., *The Huskers*. How is the husking done nowadays?

The happy look of nature after a shower

How you recognize familiar footfalls

Distinguish between several voices reading aloud successively in the next room

As you made pictures from the descriptions on page 34, what details did you find were omitted? Can you explain the omissions?

PERSONAL REACTION

I. IMAGINATION

"Imagination." I wish I knew just what that word calls up in each of your heads. Perhaps one of you is thinking, "Good, I won't have to observe any more!" Then it is high time he remembered Robert Frost and his belief that a poet "must lean hard on facts, so hard, sometimes, that they hurt." You would suppose that a poet, of all people, must depend on imagination, and yet here is Mr. Frost telling him to lean on facts. If a poet cannot free himself from facts, that is, from people and things, I wonder if you can. What is the most improbable thing you can think of?

"The movie I saw last week."

Very likely. But why?

"The fellow couldn't have had everything in the house break on his head in quick succession without being killed."

Would any single accident have killed him?

"No."

Then the unreal part of the movie was the pace; the events of a lifetime and more were run off in a few reels. But the picture could not have been taken without real people and objects — a man, a house, plenty of crockery.

"Well, if scenario writers lean on facts, they lean so hard they bend them out of shape."

So do other people —

“When they write ghost stories.”

“I do when I plan where I mean to go this summer!”

Yes, I am almost sure that if I asked any of you for a piece of imaginative writing, you would not hand in just what I want. Unless one of you has seen that imagination lies very close to fact; that every bit of the material it uses has been picked up by observation; that it has nothing else to build on; that ghosts, after all, wander around in human form; that your summer plans, however sublimated, center in your matter-of-fact self, and the very real world you live in. You cannot get away from past and present experience. This relation is made clearer when observation and imagination are called, as they sometimes are, “direct and imagined observation.”

“But there is a difference between observation and imagination, and I can’t see where it comes in.”

Read over what Mr. Frost says: “so hard, sometimes, that they hurt.” While we were jotting down our sense-perceptions, we made ourselves as nearly like recording-machines as possible; we did our best to keep our feelings and opinions out of the way. But they were there just the same, for whenever we lean on facts we react to them. Even if they do not actually hurt us, they give us enough of a prick to stir our thoughts, and, as no two people are sensitive in the same spot, thoughts may start off in any direction, and either bring up on the broad highway of reason, or stray on across lots through the country of imagination.

If you can bear to leave scenarios and ghost stories and summer plans until we know enough to write connected narratives, and are willing to return to our *City Traffic on a Wet Night*, let us see what can be grouped under another heading, “Imagination.”

CITY TRAFFIC ON A WET NIGHT

AUTOMATIC ACTION		PERSONAL REACTION
<i>Observation</i>		<i>Imagination</i>
<i>1st Step</i>	<i>2d Step</i>	

SIGHTS

Black, shiny objects	Automobiles wet with rain	Beetles
Two bright spots	Headlights	Eyes
Two bright stripes on pavement	Reflection cast by headlights	Gilded streamers
Two patches in the air, streaked with lines	Headlights piercing rain and fog	Cornucopias that the lights have filled with rain and fog
Red dot, diminishing	Tail light, receding	Ruby
Red line on pavement	Reflection cast by tail light	"Echo in faint rose over the pavement." (Lowell, A.)
Green flash	Stop-signal	Firefly

SOUNDS

Whir, rumble, roar	Engine of a moving car	Caged beast
Rhythmic throb, chug	Motor idling	Purring, drumming
Cheet-cheet	Self-starter	Rhythm of a tune
Sharp report, explosion	Back fire	Twitter
Swishing, slithering	Tires on wet road	Like a gun
Clash, slapping, chinking	Chains hitting mud-guard or road	Choking, coughing
Squeak	Brake applied	Whine
Clash, clang	Truck bouncing over a hole; load of rails swaying and striking	Hammering
		Snarl
		Like brass cymbals struck together

What have we here? Since the subject matter is the same, the difference must lie in the treatment. In fact, we find just what we should expect of imaginative writing. The objects observed recall other objects to us; we make comparisons, and an easy way to compare is by a metaphor. Under *Sights*, automobiles are called "beetles"; headlights, "eyes"; their reflection, "gilded streamers"; etc. In the line quoted from Miss Lowell, another process is introduced: the word "echo" is shifted from the vocabulary of hearing into that of seeing. The association comes through the idea of a fainter repetition. Under *Sounds*, there are metaphors and similes: "caged beast"; "rhythm of a tune"; "like a gun"; "like brass cymbals." Also the simpler device of applying to the machinery a characteristic of some living thing: "purring" (cat); "drumming" (partridge, in this connection); "twitter" (bird); "choking, coughing" (person); "whine, snarl" (animal); etc.

Perhaps this is as near as you will approach to straight descriptions, and still admit that imagination enters at all. If so, you have not penetrated all the haunts and byways of the imagination. For words in the most prosy use to-day come down to us as evidence that long ago a resemblance flashed into someone's mind. We are in our keen-witted ancestors' debt for many a "faded metaphor." Your difficulty with imagination will not be wondering whether to let it in on this or that occasion, but detecting when it is already there. Thanks to past generations, it will slip by you unawares.

After our crude, rough-and-ready metaphors and word-paintings, it will be a relief to turn to the work of poets. Yet even they sometimes introduce a figure of speech by an apology:

"That figure is so old, I feel a twinge
Of hot compunction at using it again.
But even artists stub their toes sometimes
Upon the fallen centuries, . . ." ¹

We might, for the present, begin the study with the more obvious comparisons, where we shall not so readily lose sight of

¹ Lowell, A., "To Two Unknown Ladies," in Braithwaite, W. S., *Anthology of Magazine Verse for 1919*, pp. 92-98 (*North American Review*, June, 1919).

imagination, and work on down through the slighter phrases till we come later to the word whose "picture" has long been coated over with the dust of familiarity. Will you write out in separate columns what, in these extracts, you think is direct observation (divided into the first and second steps), and what is imagined observation? Be careful; it is not always easy to draw the line.

"Snowflakes come in fleets
Like ships over the sea.
The moon shines down on the crusty snow;
The stars make the sky sparkle like gold-fish in a glassy bowl.
Bluebirds are gone now,
But they left their song behind them.
The moon seems to say,
*It is time for summer when the birds come back
To pick up their lonesome songs.*"¹

"See the fur coats go by!
The morning is like the inside of a snow-apple.
I will curl myself cushion-shape
On the window-seat;
I will read poems by snow-light.
If I cannot read them so,
I will turn them upside down
And read them by the red candles
Of garden brambles." ²

"From my advantage on a hill
I judged that such a crystal chill
Was only adding frost to snow
As gilt to gold that wouldn't show.

A brush had left a crooked stroke
Of what was either cloud or smoke
From north to south across the blue;
A piercing little star was through."³

¹ "Snowflake Song," reprinted by permission from *Poems by a Little Girl*, by Hilda Conkling, copyright, 1920, by Frederick A. Stokes Company.

² "Poems," reprinted by permission from *Poems by a Little Girl*, by Hilda Conkling, copyright, 1920, by Frederick A. Stokes Company.

³ Frost, R., "Looking for a Sunset Bird in Winter" (last two stanzas), in *New Hampshire*, p. 100.

"There's a patch of old snow in a corner
That I should have guessed
Was a blow-away paper the rain
Had brought to rest.

It is speckled with grime as if
Small print overspread it,
The news of a day I've forgotten —
If I ever read it."¹

"The trees, like great jade elephants,
Chained, stamp and shake 'neath the gadflies of the breeze;
The trees lunge and plunge, unruly elephants:
The clouds are their crimson howdah-canopies,
The sunlight glints like the golden robe of a Shah.
Would I were tossed on the wrinkled backs of those trees."²

"Now I see the sun descending into the west. There is something new, a snow bow in the east, on the snow clouds, merely a *white* bow, hardly any color distinguishable. But in the west what inconceivable crystalline purity of blue sky, . . . and I see feathery clouds on this ground, some traveling north, others directly in the opposite direction, though apparently close together. Some of these cloudlets are waifs and droppings from rainbows, clear rainbow through and through, spun out of the fibre of the rainbow, or rather as if the children of the west had been pulling rainbow (instead of tow), that had done service, old junk of rainbow, and cast it into flocks. And then such fantastic, feathery scrawls of gauze-like vapor on this elysian ground! . . ."³

Now take the words you have placed under "Imagined Observation," and decide what could be put under "Direct Observation" as the possible starting point for each one.

Repeat the two processes with these shorter extracts:

"On the bridge, the north wind stung my face so sharply that, once I had crossed over and entered the woods, I felt as if a warm cloth were passed over my face."⁴

¹ Frost, R., "A Patch of Old Snow," in *Mountain Interval*, p. 17.

² Fletcher, J. G., "Irradiations, X," in Forbes, A. P., *Modern Verse*, p. 70. What can you tell of the author solely from this poem? What is the best touch, in your opinion? Cf. Lowell, A., *Tendencies in Modern American Poetry*, p. 307.

³ Thoreau, H. D., *Winter*, pp. 127-128.

⁴ Extract from a child's theme. See Crouzet, Berthet, Galliot, *Méthode française et exercices illustrés*, I, 295.

"The bluet, too, that spreads its skies,
Diminutive heavens, at our feet; . . ." ¹

In your opinion, does the expression, "diminutive heavens" add to the effect?

"The sunflowers stand, flower beside flower,
And raise to the sky their enormous candid brows.

Russian peasant women with bright round faces
Beaming from their 'kerchiefs fresh bought for a fair,
Standing in a row before they start the dancing
With a clapping of hands and ribbons in the air — . . .

Oh the peasant gaiety, the sunny stolid coquetry
Of the sunflower rows with their bright round brows. . . ." ²

"Against the barriers of the banished day
Night flutters like a vast, ungainly moth." ³

"Jack-rabbits noiselessly shuttle among the sage-brush, . . .
Rock-ravens launch their proud black sails upon the day. . . ." ⁴

"A cry — pointed, brittle, perpendicular —
As startling as a thin stiff blade of ice
Laid swift and sharp on fever-burning flesh: . . ." ⁵

"In the grey skirts of the fog seamews skirl desolately,
And flick like bits of paper propelled by a wind
About the flabby sails of a departing ship
Crawling slowly down the low reaches
Of the river." ⁶

¹ Cawein, M. J., "In Solitary Places," in *The Vale of Tempe*, p. 46.

² Coatsworth, E. J., "The Sunflowers," in *Boston Evening Transcript*, 1924, Oct. 11.

³ Wheelock, J. H., quoted in Untermeyer, L., *The New Era in American Poetry*, p. 223.

⁴ Wood, C. E. S., "Sunrise," in Untermeyer, L., *Modern American Poetry*, pp. 53-54.

⁵ Sarett, L., "The Box of God," in Braithwaite, W. S., *Anthology of Magazine Verse for 1921*, pp. 142-154 (*Poetry*, 1921, April).

⁶ Fletcher, J. G., "Irradiations, III," quoted in Lowell, A., *Tendencies in Modern American Poetry*, p. 304.

"How falls it, oriole, thou hast come to fly
 In tropic splendor through our Northern sky?
 At some glad moment was it nature's choice
 To dower a scrap of sunset with a voice?
 Or did some orange tulip, flaked with black,
 In some forgotten garden, ages back,
 Yearning toward Heaven until its wish was heard,
 Desire unspeakably to be a bird?"¹

Which comparison do you think is better?

". . . He held his place —
 Held the long purpose like a growing tree —
 Held on through blame and faltered not at praise —
 Towering in calm rough-hewn sublimity.
 And when he fell in whirlwind, he went down
 As when a lordly cedar, green with boughs,
 Goes down with a great shout upon the hills,
 And leaves a lonesome place against the sky."²

Painting with Words. — Mark the imaginative word or words (they are as likely as not to be verbs) in which the author has expressed what it might have taken us several lines to say. For

"Simplicity demands one gesture
 And men give it endless thousands."³

"One by one he subdued his father's trees
 By riding them down over and over again . . .
 Kicking his way down through the air to the ground."⁴

". . . anchored ships
 With lifting prow and slowly rocking mast
 Ink out their profiles; . . ."⁵

¹ Fawcett, E., "To an Oriole," in Rittenhouse, J. B., *The Little Book of American Poets*, pp. 201-202.

² Markham, E., "Lincoln, the Man of the People," in Wilkinson, M., *Contemporary Poetry*, p. 47.

³ Bodenheim, M., "Impulsive Dialogue," in Monroe and Henderson, *The New Poetry*, p. 38.

⁴ Frost, R., "Birches," in Wilkinson, M., *Contemporary Poetry*, pp. 111-113.

⁵ Hersey, M. L., "Provincetown," in Forbes, A. P., *Modern Verse*, pp. 159-161.

"Men who have loved the ships they took to sea,
Loved the tall masts, the prows that creamed with foam, . . ." ¹

"But all the lines of sublimity
My pinnaced walls employ.
Slow shadows iris them all day long, . . ." ²

"They hear the couples pass; the lisp of happy feet . . ." ³

"May-apple hoods, that parasol the brink, . . ." ⁴

"Fell, soft as starbeams fall that arrow through
The fern-hung trembling of a drop of dew; . . ." ⁵

"And the broad maple crimsons, sunset-red, . . ." ⁶

". . . the mole, whose lair,
Blind-tunnelled, corridors the earth around, . . ." ⁷

"The lilies islanded between
The pads 'round archipelagoes of green;
The jade-dark pads that pave
The water's wrinkled wave, . . ." ⁸

"No runner tracks in this year's snow looped near it . . ." ⁹

In what special aspect of the subject did the author see a resemblance that he traces with the words: ink, creamed, iris, parasol, arrow, lisp, crimson, etc.?

¹ Morton, D., "Mariners," in Braithwaite, W. S., *Anthology of Magazine Verse for 1920*, p. 67 (*Harper's Magazine*, 1919, Aug.).

² Rice, C. Y., "The Chant of the Colorado," in Rittenhouse, J. B., *The Second Book of Modern Verse*, pp. 96-97.

³ Untermeyer, L., "A Side Street," in Untermeyer, *Modern American Poetry*, p. 313.

⁴ Cawein, M. J., "Wind and Cloud," in *The Vale of Tempe*, p. 18.

⁵ Cawein, "The Willow Water," *loc. cit.*, p. 160.

⁶ Cawein, "The Hylas," *loc. cit.*, p. 8.

⁷ Cawein, "In Solitary Places," *loc. cit.*, p. 55. ⁸ *Ibid.*, p. 46.

⁹ Frost, R., "The Wood-Pile," in *North of Boston*, p. 134.

Refer to the extracts you have already studied under "Observation"; you will find signs of "Imagination" there in profusion.

Subjects and Suggestions

a. Turn back to the exercises on pages 35-36, 37-39, 41-43, and jot down any metaphors, similes, or phrases and single words, that the subjects suggest to you. Try to pick out verbs that paint an action vividly.

b. By this time you should be able to add to the columns used in analyzing *The Sirens* (page 39), one in which to place "full of rest" and "solemnly."

c. "On July 23, 1891, Mr. Inness wrote of the 'Sunset in the Woods': 'The material for my picture was taken from a sketch made near Hastings, Westchester County, New York, twenty years ago. This picture was commenced seven years ago, but until last winter, I had not obtained any idea commensurate with the impression received on the spot. The idea is to represent an effect of light in the woods toward sundown, but to allow the imagination to predominate.'"

Jot down what you imagine might be happening, or might soon happen, or something you want to have happen, when you walk into those sunlit woods, over the spongy moss and the crisp twigs. There may be nothing to record but the changing colors, the shifting light, the evening sounds and smells; but these ought to be enough. Did you interrupt some busy animal out on his rounds?

Mr. Inness evidently does not approve of preparing his compositions hastily!

d. Arrange in columns, divided into "direct" and "imagined" observation, any items, resemblances, or comparisons, brought to mind by the following subjects:

The Road Ahead

Are you familiar with it? Does it tempt you to walk farther? What does it pass through? Is it dusty, hot, cool, shady, hard, sandy, straight, winding? Where does it lead? Where would you like it to lead?

A Pair of Worn Shoes (or any other possession)

Describe the owner. There are many details that will indicate to you the owner's characteristics: where are the shoes left; are they neatly placed, and polished; are they sensible in shape; or high-



SUNSET IN THE WOODS, by George Inness (1825-1894)

Reproduced through the courtesy of the Corcoran Gallery of Art, Washington, D.C.

heeled; are they badly worn; are the heels or the toes the shabbier? From the traits that are most obviously suggested to you, draw an imaginary portrait of the owner, but be sure that each of the points you mention has some reason, however slight, for being deduced from the appearance of the shoes.

e. Explain how, with the aid of former observations, the sight of smoke rising from a village in a plain can suggest to you, and make it possible for you to imagine, what is going on inside the houses.

Or how voices from a distant playground make plain what is happening there.

f. Point out, in the following text, how memories, or information, add to the observation of the moment in calling up definite images of former events:

"On the pond played a long time with the bubbles which we made with our paddles on the smooth, perhaps unctuous surface, in which little hemispherical cases we saw ourselves and boat, small, black, and distinct, with a fainter reflection on the opposite side of the bubble (head to head). These lasted sometimes a minute before they burst. . . . Thought how many times other similar bubbles, which had now burst, had reflected here the Indian, his canoe and paddles, with the same faithfulness that they now image me and my boat."¹

We are drawing little by little nearer to the sort of imagination to which your thoughts first turned: the imagination that creates fictitious narratives. But as we go, we are gathering material through observation.

g. Ask someone to sing, or play for you on the phonograph, some well-known songs — not too modern — songs that have long been familiar to many people in many places: Negro spirituals; Indian melodies; patriotic songs — *Swanee River*; *Tenting To-night*; *Dixie*; *The Battle Hymn of the Republic*. And imagine, with the help of all you know or can find out about the history of the songs, what people may well have sung them or listened to them, in the old days. Picture the people themselves (were they in groups of two or three, or in large gatherings?), the situation: the setting — place, time, etc.

2. REFLECTION

"You are aware that the fundamental law followed by the human brain is the *law of the association of ideas*. A recollection, an idea, an image, does not start up singly in our memory; that 'image' (this is the term used by philosophers) is always introduced by a preceding

¹ Thoreau, H. D., *Summer*, p. 30.

image, and never fails to draw a third after it. The imagination is like a moving-picture that never stops. Day and night, it reels off its long succession of photographs; they come fast or slow, sometimes clear-cut, sometimes blurred, but never is there the slightest gap.

"The force that moves this chain of images is purely mechanical. It is independent of reflection. Often, indeed, the feebler the thought, the more vivid the image. When we are half-asleep, or worn out by illness, — that is, under conditions when our will falters, or our reasoning powers grow weak, — imagination holds more sway over us: instead of guiding it, we are led, carried along by it; we no longer desire, we no longer reason, we drift. What we call waking is nothing but the reason or the will reasserting its rights and saying to the mechanical, subconscious part of our being: 'Halt! I resume command!' Clearly, this mechanical force acts quite differently from reflection. Reflection everywhere introduces order and logic; it establishes a rational connection between images. The peculiar quality of a dream is its absurdity, its incoherence; images are associated with one another almost haphazard, by any insignificant, accessory detail, rarely by the essential parts. Even when wide-awake, if we are the least absent-minded, or are talking by fits and starts, we are sometimes astonished at the distance we have traveled over the stepping-stones of four or five ideas."¹

I know no passage that brings out more simply the contrast between imagination and reflection (or reasoning). Small wonder that similes and metaphors are hard-worked in imaginative writing, or that words are shunted and shuttled about, whenever it suits imagination to detect a likeness. From reflection we may expect no more similes and metaphors — no more such obvious short-cuts. Though both imagination and reflection contribute to a running commentary on what we observe, each goes its separate way. What we shall find in reflection is explanations, opinions, summings up. Reflection suggests causes, predicts consequences, meets possible objections, calls attention, praises, blames; it generalizes, analyzes, and abstracts.

Still, we must not look so long at these differences that we blind ourselves to the part imagination plays in reflection. For just as imagination depends on the senses, reasoning depends on

¹ Bezard, J., *My Class in Composition*, pp. 6-7.

imagination. Not perhaps in the simplest form of judgment — when we recognize and name what we are aware of (the second step in our chart). Nor when an obvious thought or comment occurs to us (as in the fourth step, which we are coming to). But once we begin to put “two and two together,” when we reason by adding judgment to judgment, we substitute imagined action for real action; our heads are full of processes simply thought of. When we judge that “two and two make four,” we do not actually have to place two articles beside two others; we know that, whenever this is done, there are four. General notions are said to “present in shorthand” the result of many experiences. The trained thinker saves a great deal of time by being able to “see how a thing goes” instead of having to “try it out.” It is only when reasoning has found its footing, when the conclusion “jumped at” has been proved to “work,” that it can afford to let imagination go, and, hemmed round by the staid rules of logic, forget that it once called in imagination, and borrowed its short-cuts. We, however, must never forget that imagination is the “forerunner” of reason; that it reaches just as far into the highest regions of thought as it dips down into the most everyday perceptions.

We must add a fourth column for *Reflection* to our chart of “City Traffic on a Wet Night.”

CITY TRAFFIC ON A WET NIGHT

AUTOMATIC ACTION		PERSONAL REACTION	
Observation		Imagination	Reflection
1st Step	2d Step		
SIGHTS			
Black, shiny objects	Automobiles wet with rain	Beetles	Only they certainly don't crawl Poor headlight law
Two bright spots	Headlights	Eyes	
Two bright stripes on pavement	Reflection cast by headlights	Gilded streamers	Still blinding, and light thrown in wrong place
Two patches in the air, streaked with lines	Headlights piercing rain and fog	Cornucopias that the lights fill with rain and fog	

CITY TRAFFIC ON A WET NIGHT (*Continued*)

AUTOMATIC ACTION		PERSONAL REACTION	
<i>Observation</i>		<i>Imagination</i>	<i>Reflection</i>
<i>1st Step</i>	<i>2d Step</i>		

SIGHTS

Red dot, diminishing	Tail light, receding	Ruby	Before long those
Red line on pavement	Reflection cast by tail light	"Echo in faint rose over the pavement." (Lowell, A.)	will have to be stronger; no one can see a plate five yards off.
Green flash	Stop-signal	Firefly	Good idea, that green

SOUNDS

Whir, rumble, roar	Engine of a moving car	Caged beast	I sometimes wish they <i>were</i> caged
Rhythmic throb, chug	Motor idling	Purring, drumming	Against the law to stand there
Cheet-cheet	Self-starter	Rhythm of a tune, twitter	Sounds as if battery were weak
Sharp report, explosion	Back fire	Like a gun	Oh, how I jumped!
Swishing, slithering	Tires on wet road	Choking, coughing	
Clash, slapping, chinking	Chains hitting mud-guard or road	Whine	Very skiddy to-night
Squeak	Brake applied	Hammering	Chains not much use
		Snarl	I always expect a crash when I hear brakes jammed on
Clash, clang	Truck bouncing into a hole; load of rails swaying and striking	Like brass cymbals struck together	Something ought to be done about the trucks

In building up the chart, we have deliberately excluded each step until we were ready for it. So now, never having mixed, we do not have to separate. But to ticket what is observation and what is personal reaction in a piece of finished writing, is no light task.

Senator Lodge, in this passage from his "Plymouth Oration," mingles observation and reflection freely. If he had been merely stating facts, he might have written something like the account in Column 1. In Column 3 I have tried to analyze the various purposes that reflection has served.

1. OBSERVATION SIMPLE STATEMENT	2. OBSERVATION AND PERSONAL REACTION	3. REASONS WHY COLUMN 2 IS BETTER THAN COLUMN 1
<p>They were loyal to their race, to their language, to England, and to England's King. But from the first their love and hope were fastened here in America. They meant to be Americans, and to have their home here and make this country first in their thoughts as in their affections. They never repined. They meant to leave England, and Holland, and they cast no longing, lingering look behind.</p>	<p>"... They were loyal to their race, to their language, to England, and to England's King. But from the first their love and hope were fastened here in America. ¹ <i>The reason is not, I think, far to seek.* They had crossed the ocean primarily that they might be able to worship God as seemed best in their own eyes; but they also meant to free themselves from the Old World, where oppression had been their portion, and henceforth know no home but America.</i> They meant to be Americans, — ² <i>although they never probably used the word,</i> — and to have their home here and make this country first in their thoughts as in their affections. ³ <i>However much they suffered, they</i> ⁴ <i>seem never to have repined.</i> They meant to leave England ⁵ <i>which they loved, and Holland which had so kindly treated them, and they cast no longing, lingering look behind.</i> ⁶ <i>In them we can see that even in those first bleak years the passion for America had cast out the passion for Europe, and in the process of the years grew ever stronger, more compelling, more overmastering, as colonies became States and States a Nation, rising unhelped but surely to the perilous heights of world-power."</i> (Lodge, H. C., <i>The Pilgrims of Plymouth</i>)</p>	<p>¹ Gives the reason.</p> <p>² Answers a possible objection.</p> <p>³ Added for effect of contrast.</p> <p>⁴ Qualifies the absolute statement.</p> <p>⁵ Details to enhance effect.</p> <p>⁶ Sums up, generalizes, tells the future of the Nation.</p>

* In this and the following analyses, the italics are mine.

1. OBSERVATION SIMPLE STATEMENT	2. OBSERVATION AND PERSONAL REACTION	3. REASONS WHY COLUMN 2 IS BETTER THAN COLUMN 1
<p>There was among them small trace of the vanities of life. They came undecked with orders of nobility. They were not children of fortune but of tribulation. Persecution, not preference, brought them hither. They cared little for titles; still less for the goods of this earth; but for an idea they would die. They were the humble of the earth, they were the mighty. An insignificant band; a mighty host.</p>	<p>"There was among them small trace of the vanities of life. They came undecked with orders of nobility. They were not children of fortune but of tribulation. Persecution, not preference, brought them hither; ¹ <i>but it was a persecution in which they found a stern satisfaction</i>. They cared little for titles; still less for the goods of this earth; but for an idea they would die. ² <i>Measured by the standards of men of their time</i>, they were the humble of the earth. ² <i>Measured by later accomplishments</i>, they were the mighty. ³ <i>In appearance weak and persecuted they came — rejected, despised — an insignificant band; in reality strong and independent</i>, a mighty host ⁴ <i>of whom the world was not worthy</i>, ⁵ <i>destined to free mankind</i>. ⁶ <i>No captain ever led his forces to such a conquest</i>. ⁷ <i>Oblivious to rank, yet men trace to them their lineage as to a royal house.</i>" (Coolidge, Calvin, "The Pilgrims," in <i>The Price of Freedom</i>, p. 13.)</p>	<p>¹ An analysis.</p> <p>² Explanation of disparity between statements.</p> <p>³ Appearance contrasted with reality.</p> <p>⁴ Judgment, ⁵ Prediction, ⁶ Personal opinion.</p> <p>⁷ Summing up.</p> <p>(This column should be blank, for the pupils to fill in.)</p>
<p>I find it hard to gather leaves: whether I use a spade or my arms, the leaves are always dropping to the ground again. I rustle among them all day, stuff bags with them, fill the shed with load after load, and have very little of value to show for my trouble.</p>	<p>"Spades take up leaves ¹ <i>No better than spoons,</i> And bags full of leaves ² <i>Are light as balloons.</i></p> <p>I make a great noise Of rustling all day ³ <i>Like rabbit and deer</i> <i>Running away.</i></p> <p>But the ⁴ <i>mountains</i> I raise ⁵ <i>Elude</i> my embrace, ⁶ <i>Flowing</i> over my arms And into my face.</p>	<p>¹ Comparison.</p> <p>² Comparison.</p> <p>³ Simile.</p> <p>⁴ Metaphor. ⁵ Attributes to the leaves the intention to escape. ⁶ Word shifted.</p>

1. OBSERVATION SIMPLE STATEMENT	2. OBSERVATION AND PERSONAL REACTION	3. REASONS WHY COLUMN 2 IS BETTER THAN COLUMN 1
<p>(This column should be blank for the pupils to insert a simple statement in prose of Mr. Frost's description.)</p>	<p>I may load and unload Again and again Till I fill the whole shed, And what have I then?</p> <p>⁷ Next to nothing for weight; ⁸ And since they grew duller From contact with earth, ⁷ Next to nothing for color.</p> <p>⁷ Next to nothing for use. ⁹ But a crop is a crop, And who's to say where The harvest shall stop? "</p> <p>(Frost, R., "Gathering Leaves," in <i>New Hampshire</i>, p. 103.)</p>	<p>⁷ Takes up in detail the points usually thought of value in an object. ⁸ Gives a reason.</p> <p>⁹ Sums up: Waste not, want not.</p>
	<p>"I now descend round the corner of the grain field, through the pitch-pine wood, into a lower field, more inclosed by woods, and find myself in a colder, damp, and misty atmosphere, with much dew on the grass. . . . An atmosphere which has forgotten the sun, where the ancient principle of moisture prevails. It is laden with the condensed fragrance of plants, as it were distilled dews. . . .</p> <p>"Now I go by the spring, and when I have risen to the same level as before, find myself in the warmer stratum again. These warmer veins, in a cool evening like this, do not fail to be agreeable."</p> <p>(Thoreau, H. D., <i>Summer</i>, p. 97.)</p>	

Underline the passages that are a product of personal reaction. Column 1 is for the simple statement that you thus disentangle from the text; Column 3, for the reasons why the thoughtful passages are valuable.

Additional Material:

Burroughs, J., *Leaf and Tendril*, I, "The Art of Seeing Things," pp. 7-9, from: "... but a man who looks closely ..." to: "or the frost upon the trees."

Burroughs, J., *Winter Sunshine*, pp. 49-50, from: "All sounds are sharper ..." to: "... the fact is chronicled."

Thoreau, H. D., *Summer*, p. 96 (already quoted on p. 42).

Ibid., p. 364, from: "I perceive that the low stratum of dark cloud ..." to: "the undulation of the surface."

Hawthorne, N., *American Note-Books*, p. 96 (already quoted Appendix to p. 35, footnote).

Subjects and Suggestions

a. Will you turn back once more to the exercises on pages 35, 37-39, 41-43, 52-53, and write in a separate column any comments that come to you, any ways in which the material sets you — not imagining, this time, but — thinking? (Do not attempt a connected piece of writing.)

Observation and personal reaction may be mingled in any proportion, from an almost total exclusion of the one or the other, to a half-and-half mixture. And these ingredients may be variously arranged: comments may be scattered here and there; or saved for the end, where they are massed into a general conclusion, made evident by the facts presented. Or your purpose of expressing or explaining an opinion may be so far uppermost in your mind that it alters the treatment of your subject from the very beginning, and may necessitate even giving your paper another title. Such a subject as, *You Recognize Familiar Footfalls on the Stairs*, might turn into advice to buy a carpet! *Distinguishing Voices in the Next Room* might lead to a dissertation on acoustics; *The Road Ahead* might be an opening to moralize on life, or to discuss the relative merits of concrete and macadam.

b. Each time, after jotting down your random comments, you should pass judgment on their importance: Do these conclusions



BOY SCOUT FOUNTAIN
by A. O'Connor (1874-)



THE YOUTHFUL FRANKLIN
by R. T. McKenzie (1867-)

deserve to be arrayed in mass? In what proportion shall observation and reflection be combined in your treatment? Not too much of either, probably, if you want to ease the strain for both reader and writer.

c. I asked you not long ago to draw or paint the pictures described in the poems on pages 34-35. Did you find in them any impressions or ideas that could not be drawn, or are they "Written Pictures" (conveying nothing except to the eye) — what the Chinese call, "Hanging-on-the-Wall Poems"?

d. You imagined, the other day, the surroundings in which the music you were listening to might have been heard before. Apart from imagining the scene, what did the songs make you think of? (Do not confuse *thoughts* with *feelings*. Feelings we shall come to later.)

e. In connection with *The Road Ahead*, consider the statue of "The Youthful Franklin," which stands in front of the University of Pennsylvania, founded by him.

Or "The Boy Scout Fountain," erected in memory of Theodore Roosevelt, at the Glen View Country Club, near Chicago.

f. What ideas do these two statues suggest to you? The one by Saint Gaudens has been called "Nirvana" (look up the meaning); "Grief"; "Death"; "Meditation"; "The Peace of God." Which would you name it?

A STEP AWAY FROM EVERYDAY LIFE

As for the passages about the Pilgrims — there I may be charged with inconsistency: "Imagination and reflection are based on observation," I assert, and proceed to class these narratives as "observation," when neither Senator Lodge nor President Coolidge came within two hundred years of seeing a Pilgrim. This is my defense:

Just as it was possible to advance from the stage of noting what you were experiencing at the moment to the stage of recording remembered experience, so now, you can move on to describing something you have never seen, and still base your personal reaction on observation, — even if, this time, partly on someone else's. When your own senses and memory do not suffice, you must turn to what has been stored up by those of other people.

"You mean in books?"

Exactly. And there are other storehouses besides libraries.

"Museums?"

Art Museums, Historical Museums, Natural History Museums, where not only personal memories and reactions are recorded in pictures, but historical objects are preserved, and specimens of animals are collected, to supplement the material you have in stock.

For you are not entirely dependent on others in describing or narrating what you do not know at first hand. Luckily, your memories "take apart," and can be shaken up afresh, like a kaleidoscope, into endless patterns. If you have seen a pine tree in one place and a rock in another, what is to prevent your imagining a pine tree clinging to a rocky ledge? You have a huge collection to draw upon, ready to be thought about and rearranged.

Let us work out one instance. Where could you find material for the subject, *Passing Over a Village in an Airship*?

In Experience:

From what you have seen of airships.

From what you know of how things look from above, as from trees, high buildings, etc.

From what people have told you of the way the earth looks from a plane.

From what you know of how it feels to fly swiftly through the air (in a swing).

From what you know of the noise, heat, smell, emitted by a powerful motor.

Etc., etc.

In Books:

From stories about the "aces" in the war.

From illustrated articles in the magazines.

In Museums:

From paintings.

From models of planes, etc.

Through Imagination and Reflection:

These will combine and adjust all the elements, until an accurate account of something you have never experienced emerges.



ADAMS MEMORIAL, by A. Saint Gaudens (1848-1907)
Rock Creek Cemetery, Washington, D.C.



THE ANGEL OF DEATH AND THE YOUNG SCULPTOR, by D. C. French (1850-)
Forest Hills Cemetery, Massachusetts.

Subjects and Suggestions

Indicate some of the details you will have to know, and where you can put your hand on them, in order to describe the following subjects:

- | | | |
|---|---|--|
| "A stern and rock-bound coast" | } | If your experience is
bounded by a sandy plain. |
| " . . . thy rocks and rills,
Thy woods and templed hills . . . " | | |
| "Full of rest, the green moss lifts" | } | If you have always
lived in Arizona. |
| " . . . The heavy clouds, like cargo-boats" | | |
| "I see great flashes where the far trail turns." | } | If you have never
been off a small
island. |
| A field of sugar-cane | | |
| A field of cotton | } | If you know only the New England States. |
| An apple orchard in bloom | | |
| The New York sky line | } | If you have never left your home in
Florida. |
| | | |

A street in a colonial village: aspect of houses; vehicles; pedestrians; roadway; vegetation.

A skirmish with Indians: situation; costumes; methods of warfare.

Traveling by stagecoach: the coach; horses; travelers; inns.

OBSERVATION — IMAGINATION — REFLECTION

In review it will interest you to see how Miss Amy Lowell sets about such tasks as ours.

"Flickering of incessant rain
On flashing pavements:
Sudden scurry of umbrellas:
Bending, recurved blossoms of the storm.

The winds come clanging and clattering
From long white highroads whipping in ribbons up summits:
They strew upon the city gusty wafts of apple-blossom,
And the rustling of innumerable translucent leaves.

Uneven tinkling, the lazy rain
Dripping from the eaves." ¹

¹ Fletcher, J. G., *Irradiations — Sand and Spray*, VII.

Could anything be better? We see the rain, we feel it, and we smell the earthiness which all spring rain has. The first three lines, with the flickering rain on the pavements and the scurrying umbrellas, are exact description, of course. But the 'bending, recurved blossoms of the storm' is a wild imaginative flight. And how well it makes us see those round, shining umbrella-tops! The next line is straightforward poetry — 'clanging' and 'clattering' are good words for the wind. But what about it coming 'whipping in ribbons up the summits'? That is certainly not descriptive, unless we assume that the city is built upon a series of hill-tops. No, it is another imaginative leap, and an absolutely original one, for the effect is got in a new way.

"The same thing is true of the next two lines, for obviously no apple-blossoms are really blown into the city from the distant orchards, but in this way the poet has got the earthy smell into his wind. The last two lines are a marvel of exact description, with only the adjective 'lazy' to unite them to the imaginative treatment of the middle of the poem. . . ." ¹

Divide the words of the poem under four headings: Observation (1st step and 2d step), Imagination, Reflection, following Miss Lowell's suggestions. If you disagree with her, rearrange the material to suit yourselves, and give your reasons. Now first taking Column 2, then 3, then 4, what were the impressions that Mr. Fletcher interpreted in this way? You have nothing in Column 4? All right. In this next example you may have something. If so, ask yourselves what observations and experiences may have led Mr. Wood to his opinion.

BERKSHIRES IN APRIL ²

It is not Spring — not yet —
But in East Schaghticoke I saw an ivory birch
Lifting a filmy red mantle of knotted buds
Above the rain-washed whiteness of her arms.

It is not Spring — not yet —
But at Hoosick Falls I saw a robin strutting,
Thin, still, and fidgety,
Not like the puffed, complacent ball of feathers
That dawdles over the cidery autumn loam.

¹ Lowell, A., *Tendencies in Modern American Poetry*, pp. 301-302.

² Wood, C., in Rittenhouse, J. B., *The Second Book of Modern Verse*, pp. 6-7.

It is not Spring — not yet —
 But up the stocky Pownal hills
 Some springy shrub, a scarlet gash on the grayness,
 Climbs, flaming, over the melting snows.

It is not Spring — not yet —
 But at Williamstown the willows are young and golden,
 Their tall tips flinging the sun's rays back at him;
 And as the sun drags over the Berkshire crests,
 The willows glow, the scarlet bushes burn,
 The high hill birches shine like purple plumes,
 A royal headdress for the brow of Spring.
 It is the doubtful, unquiet end of Winter,
 And Spring is pulsing out of the wakening soil.

Indicate in the following texts, that imagination and reflection find their point of departure, and material, in observation of reality.

"Here is the place where Loveliness keeps house,
 Between the river and the wooded hills,
 Within a valley where the Springtime spills
 Her firstling wind-flowers under blossoming boughs:
 Where Summer sits braiding her warm, white brows
 With bramble-roses; and where Autumn fills
 Her lap with asters; and old Winter frills
 With crimson haw and hip his snowy blouse.
 Here you may meet with Beauty. Here she sits
 Gazing upon the moon, or all the day
 Tuning a wood-thrush flute, remote, unseen:
 Or when the storm is out, 'tis she who flits
 From rock to rock, a form of flying spray,
 Shouting, beneath the leaves' tumultuous green."¹

"Came the relief. 'What, sentry, ho!
 How passed the night through thy long waking?'
 'Cold, cheerless, dark, — as may befit
 The hour before the dawn is breaking.'

'No sight? no sound?' 'No; nothing save
 The plover from the marshes calling,
 And in yon western sky, about
 An hour ago, a star was falling.'

¹ Cawein, M., "Here is the Place Where Loveliness Keeps House," in Rittenhouse, *The Little Book of Modern Verse*, pp. 27-28.

'A star? there's nothing strange in that.'
 'No, nothing; but, above the thicket,
 Somehow it seemed to me that God
 Somewhere had just relieved a picket.' " ¹

Additional Material:

Le Gallienne, R., "May Is Building Her House," in Rittenhouse, J. B., *The Little Book of Modern Verse*, pp. 26-27.

Frost, R., "Wild Grapes," in *New Hampshire*, pp. 49-52. For the last twelve lines see Appendix. Be sure to read the entire poem.

Which of the two readings do you prefer? Defend your choice: Is every necessary explanation included, and every unnecessary detail omitted? Are there picturesque details or comparisons helping to clarify the picture? One of these passages is by O. Henry.

a. Passengers on the south-bound saw them seated together, and wondered at the conflux of two such antipodes, which should have repelled each other. McGuire was five feet one, with a countenance belonging to either Yokohama or Dublin, it was hard to tell which. Bright-beady of eye, bony of cheek and jaw, scarred, toughened, broken and reknit, indestructible, grisly gladiatorial as a hornet, he was a type neither new nor unfamiliar, which one might meet with anywhere. Raidler was the product of a different soil. Six feet two in height, miles broad, and no deeper than a crystal brook. Few accurate pictures of his kind have been made. After all, the only possible medium of portrayal of Raidler's kind would be the fresco.

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¹ Harte, Bret, "Relieving Guard," in Rittenhouse, *The Little Book of American Poets*, p. 177.

b. At Rincon, a hundred miles from San Antonio, they left the train for a buckboard which was waiting there for Raidler. In this they travelled the thirty miles between the station and their destination. If anything could, this drive should have stirred the acrimonious McGuire to a sense of his ransom. They sped upon velvety wheels across an exhilarant savanna. The pair of Spanish ponies struck a nimble, tireless trot, which gait they occasionally relieved by a wild untrammelled gallop. The air was wine and seltzer, perfumed, as they absorbed it, with the delicate redolence of prairie flowers. The road perished, and the buckboard swam the uncharted billows of the grass itself, steered by the practised hand of Raidler, to whom each tiny distant mott of trees was a sign-board, each convolution of the low hills a voucher of course and distance. But McGuire reclined upon his spine, seeing nothing but a desert, and receiving the cattleman's advances with sullen distrust. "W'at's he up to?" was the burden of his thoughts; "W'at kind of a gold brick has the big guy got to sell?" McGuire was only applying the measure of the streets he had walked to a range bounded by the horizon and the fourth dimension.

At Rincon, a hundred miles from San Antonio, they left the train for a wagon which was waiting there for Raidler. In this they travelled the thirty miles between the station and their destination. If anything could, this drive should have stirred McGuire to a sense of his obligation. They drove smoothly across the open plain. The pair of horses had a fast trot, which gait they occasionally changed to a wild gallop. The air was fresh and invigorating, perfumed, as they absorbed it, with the delicate redolence of wild flowers. The road vanished, and the wagon continued over the pathless fields, guided by the practised hand of Raidler, who knew each tiny distant clump of trees, and judged direction and distance by each convolution of the low hills. But McGuire leaned back, seeing nothing but a desert, and receiving the cattleman's advances with sullen distrust. He kept wondering what the other was plotting; what project he had for his own gain. McGuire was only measuring the man's big nature by his own narrow standards.

One of these passages also is by O. Henry.

One of these texts is Mrs. Wharton's account of the first American troops marching through Paris in 1917.

c. Such a summer morning it was — and such a strange grave beauty had fallen on the place! He seemed to understand for the first time — he who had served Beauty all his days — how profoundly, at certain hours, it may become the symbol of things hoped for and things died for. All those stately spaces and raying distances, witnesses of so many memorable scenes, might have been called together just as the setting for this one event — the sight of a few brown battalions passing over them like a feeble trail of insects.

Campton, with a vague awakening of interest, glanced about him, studying the faces of the crowd. Old and young, infirm and healthy, civilians and soldiers — ah, the soldiers! — all were exultant, confident, alive. Alive! The word meant something new to him now — something so strange and unnatural that his mind still hung and brooded over it. For now that George was dead, by what mere blind propulsion did all these thousands of human beings keep on mechanically living?

. . . There was a long interval of waiting; but at length a murmur of jubilation rose far off, and gathering depth and volume came bellowing and spraying up to where they sat. The square, the Champs Élysées and all the leafy

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. . . There was a long interval of waiting; but at length a murmur of jubilation rose far off, and spread to where they sat. The square, the Champs Élysées and all the leafy distances were filled with it. Then a military march broke shrilly on the tumult; and there they came at last, in a scant swaying line — so few, so new, so raw; so little, so much in meaning and in promise.

"How badly they march — there hasn't even been time to drill them properly!" Campton thought; and at the thought he felt a choking in his throat, and

distances were flooded with it: it was as though the voice of Paris had sprung up in fountains out of her stones. Then a military march broke shrilly on the tumult; and there they came at last, in a scant swaying line — so few, so new, so raw; so little, in comparison with the immense assemblages familiar to the place, so much in meaning and in promise.

“How badly they march — there hasn’t even been time to drill them properly!” Campton thought; and at the thought he felt a choking in his throat, and his sorrow burst up in him in healing springs.

his sorrow found expression in healing tears.

EXPRESSION IN LANGUAGE

Section I

WORDS AS STIMULI TO BEHAVIOR

After the pupil has become familiar with the functions of his own mind, it seems well to accustom him to considering these processes in his readers, rather than to delay this discussion in agreement with the more logical arrangement of the Introduction (see *Words as Stimuli to Behavior*, under *People as Audience*, pp. 15-20). The use of this section at this point is, of course, optional.

A Code of Good Manners Toward the Reader

"Writing is essentially a psychological enterprise. It has the aim of arousing the attention and holding the interest of readers. It is, in short, a form of stimulus which seeks to win favorable response."

(H. A. Overstreet, *Influencing Human Behavior*)

We have learned something already about observing, imagining, and reflecting; that is, about gathering material and about thinking it over and arranging it. The third step is to present it to the reader.

It is likely that by this time we can write down the results of this preparatory work with some definite idea of what we are doing. But we have no right to take the reader's time at all unless we interest or please him; unless we set his brain working as well as ours. Do we get any help from textbooks on rhetoric? A great deal, if we look at them in the right way. The art of writing may not be so mechanical and remote, nor the "do's" and "don't's" of textbooks so arbitrary as we have supposed. Professor Lanson says of their rules: "they are . . . the result of the nature of things and of the unchanging form of the human

mind." He means that these laws have been built up by wary writers, who were not going to lose their reader's interest by running counter to the way his mind was working, or blur the responses they cared so much to waken, by calling out too many at a time. It was their business to know the human mind, and to write accordingly. Once we penetrate beneath their warnings against "platitudes," "monotony," sentences with no swing or "balance," "verbosity," "cacophany," and the like, we shall find that, in ruling them out, writers have merely recorded ways to take care of the mental characteristics of people like ourselves. Books of rhetoric, when written with this idea, turn into human documents.

As writers, we face a complicated mental make-up in our audience. Our readers, like ourselves, are many-sided. With "our essentially concrete minds" (visual-minded for the most part), we all respond quickly to any word that flashes a clear picture before our mind's eye; and only less quickly to one that revives a sound, or a touch, or a scent, or a taste. Yet a call to the emotions we answer still more swiftly. We find pleasure in novelty: in two things joined, as in a metaphor, by resemblances we had not seen before. But with equal pleasure our whole structure responds to the familiar repetition of rhyme and rhythm.

Let us see, from this, what treatment the reader should receive at our hands. Our gathered observations must match his memories of his own experience; our imaginings must offer him something new for his fancies to work on; our reasoning must satisfy his common sense, he must not catch us in inaccuracies; and, above all, we must neither divert his thoughts from the appointed path nor steer them too obviously along it; we must allow him to find the way himself.

Many writers have explained their code in their own words. After we have heard what they have to say, we can study passages where the principles have been applied, and then try them for ourselves.

OBSERVATION

"Our Pleasures and Pains are divided according to their mental origin, into two classes — the Sensations and the Emotions."

(A. Bain, *English Composition and Rhetoric*)

The quotation at the head of this section supplies a convenient outline for us to follow. Let us take up the first class. If we once knew where the reader is susceptible to the pleasure and the pain that originate in his sensations, we could offer him the one, and safeguard him from the other. It is time for the authorities who are to teach us, to give their opinions.

EMERSON: "A man conversing in earnest, if he watch his intellectual processes, will find that a material image more or less luminous arises in his mind, contemporaneous with every thought, which furnishes the vestment of the thought. Hence, good writing and brilliant discourses are perpetual allegories."

After reading this, we understand better why our authorities harp on their pet abominations, the abstract word, which calls up no definite image, or the stock phrase, and those who use them. PAYOT has no patience with them: "The abstract expression is doubly faulty: it does not oblige the writer to verify his thought, . . . it does oblige the reader to make his maximum effort to verify it. . . . It is a form of selfishness, and that is why we instinctively detest an obscure writer."

G. H. LEWES agrees: "This absence of concrete images would not have been simplicity, inasmuch as the labour of converting the general expressions into definite meanings would thus have been thrown upon the reader."

Nor shall we doubt the importance in our mental make-up of sensations, when we feel the approval expressed in the phrases a "sensible man," or a "man of sense," and find, as we go on, the large part played in our vocabularies by sense-derived words. It is interesting to trace such words as *tact*, *fantastic*, *providence*, *intuition*, to their sources.

A curious thing is that words belonging to one of the senses do not keep to themselves, but form the odd word-associations that RIBOT points out: "The data of sight and hearing have no

resemblance to one another as cognitions of the external world, yet we speak of sombre voices, clear voices, screaming colours, coloured music. We associate sight with thermal sensations, as when we speak of warm or cold colours. Taste also has its share — bitter reproaches, subacid criticism.” Compare BRÉAL: “A special kind of Metaphor, extremely frequent in all languages, comes from the communication between our organs of sense, which permits us to transport the sensations of sight into the domain of hearing, or the ideas of touch into the domain of taste. We speak of ‘a warm reception,’ ‘a broad style,’ ‘a bitter reproach,’ ‘a black grief,’ with the certainty of being understood by everybody. Modern criticism, which uses and abuses this kind of transposition, only develops what is to be found in the germ in the simplest language. ‘A deep sound,’ ‘a high note’ were originally images.” Here we have adjectives from the vocabulary of one sense habitually joined with nouns from the vocabulary of another, simply because so joined they gain their end — that is, the more sense-images they call upon, the more they quicken our interest.

Subjects and Suggestions

a. Do these authors differ in the frequency of their use of concrete images? If one of them has given you the “labor of converting general expressions into definite meanings,” take upon yourself to break up his thought into whatever concrete images he raises in your mind.

1. See Perry, B., *The Heart of Emerson's Journals*, p. 245, an extract dated July 13, 1849.

2. See p. 128 of this book:

Markham, E., “Lincoln, the Man of the People” (extract).

3. Lowell, J. R., “Commemoration Ode.”

Choose one stanza.

Example: Give instances suggested by line 11:

“Yet sometimes feathered words are strong.”

b. Do memories of your own experiences match the author's observations?

“Pale sunlight struck in a triangle upon her floor; the shaky beams came through wet leaves, paled, deepened, paled again.”¹

¹ Norris, Kathleen, *The Sea-Gull*, p. 43.

"A heifer, stumbling awkwardly past them, broke the coffee-coloured ice that filled a frozen wheel track."¹

"Horses, galloping in a field, flung up great green-tipped clods from their clumping heels."²

"Mrs. Chatterton was standing . . . staring out into the garden that was dimly visible in the moonlight. The lamp, reflected there, seemed glowing among the bare rose bushes and the evergreens."³

"Occasionally one of the horses would tear off with his teeth a plant full of blossoms, and walk along munching it, the flowers nodding in time to his bites as he ate down toward them."⁴

". . . there was only the hushing

Of a windless wind in the daisy tops,
And the jar stalks make when a grasshopper hops."⁵

". . . The three muskrats swim west in a fan of ripples on a sheet of river gold."⁶

Compare:

" . . . sleeps the brimming tide,
Save when the wedge-shaped wake in silence passes
Of some slow water-rat, whose sinuous glide
Wavers the long green sedge's shade from side to side;"⁷

c. In the following extracts, pick out the strong, original expressions from the stock phrases. You must remember that they may not have been stock phrases when the poems were written.

Lowell, J. R., "Summer Storm;"

"Commemoration Ode"

Example: Again as an instance take line 11 of the "Ode":

"Yet sometimes feathered words are strong."

What is a more usual expression than "feathered" words?

¹ Norris, Kathleen, *The Sea-Gull*, p. 60.

² *Ibid.*, p. 177.

³ *Ibid.*, p. 331.

⁴ Cather, Willa, *My Ántonia*, p. 22.

⁵ Lowell, Amy, "Evelyn Ray," in *What's O'Clock*, pp. 14-23.

⁶ Sandburg, C., "Three Pieces on the Smoke of Autumn," in Forbes, A. P., *Modern Verse*, p. 50.

⁷ Lowell, J. R., "Summer Storm."

d. Words that are always used together may well be bored by each other's society. Can you think of some of these stock phrases?

Subject for a theme: If the words could talk together about their "deathless partnership," what would they be likely to say?

e. If you look up the derivation of the following words in Weekley's *Concise Etymological Dictionary*, or some other, you will get an idea of the large part that sense-perceptions have always played in the thoughts of human beings.

taste	perspicuous	piquant	phenomenon
apathy	envy	saucy	theory
gusto	disgust	savory (adj.)	speculation
tangible	crudity	insipid	visionary
rank (adj.)	relish	fancy	invidious
acuteness	caustic	phantasy	respect
circumspection	mordant	phantom	regard
absurd	seer	phase	

f. Can you think of some phrases that combine words taken from the vocabulary of two senses, such as a "warm color," etc.?

IMAGINATION

"Sometimes two bits of life that are utterly colorless and inconsequential when standing apart become startling and momentous when brought together."

(R. W. Brown, *The Creative Spirit*)

"A metaphor gives us two ideas for one, and it further enables us . . . to realize the hidden 'sympathies between things.'"

(Dr. Johnson)

We have already seen that the faculty that discovers relations or likenesses between "two bits of life" is the imagination; and, as readers, we have learned to recognize this faculty when we see it expressed in similes and in metaphors. Now that we are to be writers, we must know not only the way to handle these devices, but the reasons why they are effective — we must make sure that we are really doing the reader a good turn by putting our imaginations to this use.

BAIN: "In connection with the exercise of the Understanding, there is pleasure in discovering Similarity in Diversity, Unity in Multitude."

RIBOT: "It is the special attribute of intelligence to seek resemblances or analogies everywhere, to unify."

L. A. SHERMAN: "Our minds are quickened to visualizing action when things not usually in connection are reported as seen together. Ordinary objects associated in ordinary ways are apt to lose, from familiarity, this power with fancy. Strange combinations of any sort are sure to attract attention, are often told of and remembered."

If this is a human trait that must be reckoned with, this liking for novel combinations, it looks as if we should indeed fall short of what the reader might expect of us unless we satisfy his love of novelty. So, after all, the writers whom we see using simile and metaphor do know what they are about, especially when they choose metaphor, "because all men are more gratified at catching a resemblance for themselves than at having it pointed out to them."

When a simile or a metaphor points a newly-discovered resemblance, imagination, as we know, comes frankly into the open, and is easily recognized; but this imaginative process has been going on so long, in the heads of so many generations, that time has wrapped the well-used metaphors in a "faded" coat of familiarity, and they slip by unnoticed in our everyday words. We do not get the full vigor of words until we in our turn exercise our imaginations, and uncover the fresh resemblance that flashed through someone's mind, long ago.

DARMESTER: "And, first, let us consider the wear and tear of the image. By force of constant repetition, the word, which at first merely pointed towards the meaning, becomes the exact sign of the thing which it designates. Now, popular language cannot be content with such precise and cut-and-dried expressions. . . . Imaginative, lively, and picturesque, the language of the people proceeds by way of comparison and metaphor, and, while designating objects, brings them into connection with others, at the same time that it unites them by relations more or less singular and more or less striking.

"Now, nothing wears out so quickly as a metaphor; the first term of the comparison is forgotten, as we have already seen, and

the word calls up only a simple image or idea. As soon as it has arrived at this state, popular language neglects it, throws it on one side, and replaces it by another, which it turns aside from its proper significance to apply it to the object, which thus takes once more a double colouring."

Since "strange combinations of any sort are sure to attract attention," we like to find words themselves in new combinations. An unexpected adjective may disclose some aspect of a situation that we had never thought of. C. A. SMITH: "The masters of language . . . show you old friends with new powers; they know not only the first meanings of everyday words but the wider service these words can do if properly harnessed to other words."

Subjects and Suggestions

a. Choose twenty of the following words. Trace the history of their meanings, and show how imagination has influenced the course. Choose twenty of the phrases. Work out the way in which they have come into the language in their present figurative sense.

window, reclaim, forte, foible, muse, ruse, bias, improve, eccentric.¹

to hound on, to ensnare, salary, ninny, emolument, imbecile.²

to thrill, nostril, headway, leeway, under way, steer clear of, to founder, a castaway, break ground, down to bed rock, to bandy words, to wrestle with a problem, to trip one up in a discussion, to trace a quotation, to lose track of a subject, to run counter to, to hit or miss the mark, within an ace of, to show the white feather, recalcitrant, wheedle, bombast, grit, propaganda, at fault, explode, engine.³

fear, learn, weary, mirth, worry, sagacious, couple, hard lines, taken aback, to keep or lose "touch," to saddle with, on the high horse, out of hand, up to snuff, to knuckle under, on the cards.⁴

felon, rehearse, interfere, brand-new, toils, crestfallen, cajole, decoy.⁵

dry up, pan out, landslide, delirious, reel off, close-up, full cry, hark-back, get wind of, at a loss, high feather, above board, stand pat,

¹ See Barfield, O., *History in English Words*.

² See Darmesteter, A., *The Life of Words*.

³ See Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*.

⁴ See Smith, L. P., *Words and Idioms*.

⁵ See Weekley, E., *The Romance of Words*.

woolgathering, deliberate, calculate, investigate, cardinal, pester, tease, seminary, ruche, career, ferret out, grenade, agony, brood, perplex, intended, scruple, scandal, dilapidated, goatee, quixotic, furtive, ambition, candidate, soothe, test, zest, pecuniary, disaster, hoax, bank, dollar, intellect, ponder, spurn, flourishing, stagnate, urchin, geranium, tribulation, eliminate, exaggerate, disparage, scrutiny.¹

sincere, subtle, absurd, scoundrel, rivals, suspicious, saunter, quandary, tractable, umbrage, fiscal, nervous, attention, daisy, serenade, foxglove, witch, dandelion, preposterous, wrong, heaven, miser, clown, suspense, frugal, vanity, extenuate, obvious, sedate, morose, wild, imbecile, cordial, egregious, cater, cemetery, uncouth, plagiarist, spoil, farce, parasite, month, privilege, innocence, guilt, indolent, agreeable.²

flirt, flunky, coward, pupil.³

b. "However a thing be named, it should not be named with exactly the words that we expect. Habit is the arch-enemy of realization." A familiar word "learns to stride unnoticed through the mind." The poet "makes the words surprise us, and we look around." — EASTMAN. "Contrasts in discourse are like shadows in a painting." — GUÉRARD. "The writer's art is to pull a word a little aside from its common significance." — Mme. NECKER.

These snatches of advice must be used with caution. Miss Rickert writes: "The point is that although phrases should be freshly constructed for every piece of writing, they should never be constructed as an end in themselves. The difference between 'fine writing' — mannered writing — and writing of the first order, so far as phrasing is concerned, is that in 'fine writing' the reader is expected to admire each phrase as it appears, independently of its contribution to the effect of the whole; in good writing there is vital co-ordination and subordination of part to part, and all tending toward the end for which every minor part has been made to work."

Have the writers of the following phrases gone too far out of the way for their words, or just far enough?

¹ See McKnight, G. H., *English Words and Their Background*.

² See Swinton, W., *Rambles among Words*.

³ See Palmer, A. S., *Leaves from a Word-Hunter's Note-Book*.

And you probably know Trench, R. C. T., *On the Study of Words*. A good way to detect fantastic derivations is to look up every word in Weekley, E., *A Concise Etymological Dictionary of Modern English*, before you accept what anyone else says; also in Fowler, H. W., *A Dictionary of Modern English Usage*.

"And beyond the kitchen windows the clumsy cows slumped in to the milking." ¹

" 'Nita — this is fun!' Billy said presently, when he had screwed out his cigarette on the ash receiver." ²

"All about us we could hear the felty beat of the raindrops on the soft dust of the farmyard." ³

See also the selections on pp. 50-51 under "Imagination."

REFLECTION

M. Bezard, in contrasting the mental processes of imagination and reflection, makes a special point of the sleepy ease with which the imagination associates one object with another, and he contrasts this casualness with the wide-awake attitude of reasoning. Mr. HOLLINGWORTH develops the same idea: "Studies of the working habits and preferred hours of work of literary men show that essayists, historians, and others who deal with sober fact prefer in general the daytime hours. Poets, novelists, journalists, and imaginative writers in general show a stronger inclination toward night hours . . . it is not difficult to see why the imaginative writer who may be in need of striking analogy, novel combinations, and fresh figures and metaphors should prefer the hours of drowsiness. Here, perhaps, is the psychology of the midnight oil." Whether or not we do our reasoning by midnight oil, any thoughtful piece of writing needs all the alert care we can muster.

Up to the present time, though we have thought and spoken often of psychology, we have avoided its technical terms. Now it will be convenient to use a few of the commoner words — only three to begin with: stimulus; response; inhibition. A *stimulus* is anything that calls out a *response* — in the case of writers, the stimuli are the words they use. If we want the reader's thoughts to run smoothly along with our own, in response to the stimulus of what we write, we must include nothing that will block or

¹ Norris, Kathleen, *The Sea-Gull*, p. 49.

² *Ibid.*, p. 243.

³ Cather, Willa, *My Ántonia*, p. 159.

distract his ideas — that will *inhibit* his response. And, unfortunately, there are many ways of diverting his attention, many cross-trails that intersect the main road. We might see what our authorities say about this.

Most worth quoting are those authors, with Herbert Spencer in the lead, who talk of “economy of the mental energies,” or “economy of the reader’s attention.” Once they lay down a trail of thought, they are unwilling to confuse it with distracting stimuli that get in the way and inhibit the proper sequence. SPENCER writes: “In every sentence, the sequence of words should be that which suggests the constituents of the thoughts in the order most convenient for the building up of that thought.” “The friction and inertia of the vehicle deduct from its efficiency.” Long ago in France Madame NECKER saw the same danger: “An idea would have to be very big indeed to stand these inversions and the suspense in which the reader is kept.” And Professor LANSON repeats the warning: “We must choose from among all possibilities: cut communications between an idea and every other except two, the one that is to precede it and the one that will follow it; we must bar the door to every position it might occupy, save one. What is to guide us in the choice? It will be what we may call the *principle of economy*: we will place each idea where it will be most forceful, and produce the greatest effect.”

There never was a better setting forth of inhibitions caused by superfluous adjectives, or indeed by any unnecessary words, than Mr. CORNFORD’S: “Every noun in common use inevitably carries along with it a train of associations; so that it is impossible to use such words as ‘nun,’ ‘church,’ ‘boat,’ ‘laborer,’ ‘carriage,’ without calling up in the reader’s mind some picture of a veiled and hooded form, some building with tower or spire, some floating vessel, some rustic, heavy-booted figure, some wheeled vehicle. These pictures will be compound pictures, like superimposed photographs, made up of all the various impressions of such objects that the reader in question has received during his life. And these pictures will differ with every person. Hence it is that we must be so careful how we

use *adjectives*; for, very often these inevitable associations render the adjective unnecessary, themselves supplying the requisite qualifications or detail in the reader's own mind. And every unnecessary word is a blot upon the picture." It looks, then, very much as if poor writing comes about through disregarding the way in which the human mind behaves.

If you have worked on all these points, your sentences will be clipped and snipped almost to the bare bone without any conscious and direct attention to brevity. For eliminating any remaining wordiness, there are, however, several bits of advice that are interesting enough to experiment with. "Compose the entire sentence in your head before putting it on paper. If your sentence is long and involved, your memory will not suffice to retain it; if you can learn it by heart, that means it is clear and of a good length." "Beware of phrases that are too spacious and too melodious. At first they lull you gently, then they send you to sleep."

So from the first rough copy to the final revision of the manuscript you have been "fatiguing yourselves" that the reader "may be spared." No matter how laboriously you have toiled, assembling material, discarding, shuffling items about, all traces of hard work must be cleared away before they dull his pleasure. WHISTLER said: "A picture is finished when all trace of the means used to bring about the end has disappeared."

The previous discussions have all been negative: warnings of what *not* to say, of how *not* to inhibit response. There is still the reverse side, the many positive ways to stimulate and hold the reader's thought.

Suppose we pick up some book and open it. The very look of the page, seen merely as a pattern to catch our eye, shows us the most conspicuous places on it. It is not the mottled gray of the compact paragraphs that stands out, but the patches of blank white between them. Naturally, words placed near these blanks, either before or after, come in for part of our attention. Now a page, conventionally divided into paragraphs, is merely an arrangement in visible form of the psychological fact that Professor SHIPHERD speaks of here: "the beginning of a sentence or

paragraph or chapter or speech is the second strongest position in it, and the end the strongest — not because the books say so, but because there's a law of attention, of impressiveness, of a kind of intellectual gravitation, which is always a work, whether we use it or not; and the wise writers always use it, — make it serve them.”¹ The beginning attracts us as something new; we near the end with the growing satisfaction of achievement — we are going to know what it is all about.

But do not be too anxious to start a new paragraph just for the sake of attracting attention. The reader may be so content at finishing a paragraph that he stops then and there. Professor SHIPHERD says: “As they [the students] move from one paragraph to the next, help them to see that every paragraph-end is an opportunity for the reader to run away — a danger-point where the writer may fail of his purpose by losing his hearer. What can the writer do, thus threatened? He will look to see what other writers have done; and will find their forward-looking transition sentences in paragraph ends, and their sharply-pointing paragraph beginnings, even their whole paragraphs devoted to bridging between ideas, . . . these transition (‘crossing-over’) sentences and paragraphs are pleasant pauses in our progress, like stair-landings where we may breathe a bit as we look back whence we have come, and then turn expectantly forward to see where we are bound. A good guide always shows this sort of considerateness.”²

There are other reasons against breaking into your material too frequently. Is what you have to say a mass of unconnected items, or is your imagination lacking, that you do not see the relations? M. BEZARD writes: “Nothing more clearly brands weakness of construction than the constant need to start a fresh paragraph.” M. GRIGAUT concedes that “as a general rule it is natural that the shorter paragraphs should be near the beginning [of a composition]: if the plan is well made, this is inevitable, as

¹ Shipherd, H. R., *The Fine Art of Writing*, pp. 40-41. Copyright, 1926, by The Macmillan Co. Reprinted by permission.

² *Ibid.*, pp. 46-47. Copyright, 1926, by The Macmillan Co. Reprinted by permission.

the less important parts come first." He adds this warning: "Avoid putting a short paragraph between two longer ones; partly because the effect is unpleasant; partly because it is often evidence of poor construction; an entire paragraph has been given over to details which belong to one of the others."

Not always should transitions be so carefully marked as the quotations from Professor Shipherd seem to imply. Here flattery enters in: there are mechanical means of giving the reader credit for a little intelligence, and of leaving something to be supplied by him. He will pride himself when it is you who take the pains to arrange your transitions from sentence to sentence by logical steps that need no connectives. He may not be conscious that your forethought has cleared a path, but, if the construction should leave an unnatural gap, which his mind could not easily bridge, he would resent being pulled across by a connective, against his better judgment. Many excellent writers object on various grounds to a free use of conjunctions. ALBALAT: "Real transition depends on the *meaning* of a sentence and not on a mechanical conjunction." "Do not be lavish with these bolts, unless you want your sentences to seem artificially soldered together." FRANCE: "The best way of concealing from the reader your passage from one thing to another is to take it in a quick jump, without boggling."

Still there is no hard and fast rule about connectives. There are numbers of them in the language, and many times when we cannot dispense with them. The question to ask in each case that we study is this: Would a connective help the reader to grasp the relation between these two sentences?

Subjects and Suggestions

a. "We will make sure that there are no folds . . ., no vagueness, no parenthetical interruptions." — MARK TWAIN.

Professor Overstreet gives an account of reading an involved paragraph: "My own feeling as I follow those lines is that, as I stride along, I am constantly being plucked by the shoulder and bidden to wait just a minute. A parenthesis is slipped into the second sentence — 'just a minute, please!' A dash is introduced into the third sentence — again comes that arresting hand! I must stop and listen

for a number of clauses before I can swing on again to the sentence's end."

Read the following sentences, and describe your experiences: (Mrs. Wharton is telling how she planned the story of *Ethan Frome*.)

"The problem before me, as I saw in the first flash, was this: I had to deal with a subject of which the dramatic climax, or rather the anti-climax, occurs a generation later than the first acts of the tragedy. This enforced lapse of time would seem to any one persuaded — as I have always been — that every subject (in the novelist's sense of the term) implicitly *contains its own form and dimensions*, to mark 'Ethan Frome' as the subject for a novel."¹

"'Here!' the girl, who had been studying his half-annoyed and half-smiling face with shrewd eyes, said suddenly."²

"'Hang — together!' Juanita, as they reached the blown levels of the cliff, shouted in his ear."³

"'Is he — naturally white?' Juanita, to whom Micky's blotchy gray-white skin always had looked dirty, asked."⁴

"'You must understand my position,' Juanita, who had been listening to them in growing agitation, broke in at this point."⁵

b. "The mind beholds an idea, or group of ideas, with one comprehensive glance; whereas such idea or group of ideas cannot be transferred otherwise than gradually; one particle of an idea at a time, slid into the mind of another. Word must follow word in an orderly procession; and when the last word has filed into its place, the whole army should be found drawn up so as to present exactly the formation from which it started. Suppose a regiment, massed in the form of a square, is ordered to pass through an opening too narrow to admit more than one man at a time, and to form upon the other side in the same square formation. As the men pass from the one place through the opening into another, so the words must pass from your mind by ear or eye into the mind of another; and as the men break off from the square, rank by rank, in a certain order, and fall in again in the same order, so must the words progress from your mind and rearrange themselves in a certain order. Then, when the process is complete, they

¹ *Ethan Frome*, The Modern Student's Library, *Introduction*, p. vi.

² Norris, Kathleen, *The Sea-Gull*, p. 5.

³ *Ibid.*, p. 14.

⁴ *Ibid.*, p. 75.

⁵ *Ibid.*, p. 329.

will be found drawn up in the mind of another, in the same formation as that in which they are drawn up in your own mind." — CORNFORD.

How well has this been done in the following selections?

"The boy ecstatic, with his bare feet the waves, with his hair the atmosphere dallying,
The love in the heart long pent, now loose, now at last tumultuously bursting,
The aria's meaning, the ears, the soul, swiftly depositing,
The strange tears down the cheeks coursing,
The colloquy there, the trio, each uttering,
The undertone, the savage old mother incessantly crying,
To the boy's soul's questions sullenly timing, some drown'd secret hissing,
To the outsetting bard. . . ." ¹

"Never a foxglove bell, you see,
That's a cradle for a bee;
Never a lily, that's a house
Where the butterfly may drowse;
Never a rosebud or a blossom,
That unfolds its honeyed bosom,
To the moth, that nestles deep
And there sucks itself to sleep, —
But can hear and also see,
On this night of witchery,
All that world of Faëry,
All that world where airily,
Merrily,
Dance the Fairies." ²

c. "Care should be taken, in mentioning the parts of a scene or situation expected to prove pictorial, to keep the imagination of the reader from undoing what it is beginning to put together." — L. A. SHERMAN.

Find a passage in which you think the author has not taken this precaution.

d. "People that have practiced composition as much, and with as vigilant an eye as myself, know also, by thousands of cases, how infinite

¹ Whitman, W., "Out of the Cradle Endlessly Rocking," in Rittenhouse, J. B., *The Little Book of American Poets*, pp. 104-111.

² Cawein, M. J., "On Midsummer Night," Stanza III, in *The Vale of Tempe*, pp. 155-156.

is the disturbance caused in the logic of a thought by the mere position of a word as despicable as the word *even*." — THOMAS DE QUINCEY.

Find a passage in which you think some word is not in its place.

e. The distracting element may be more "despicable" in size than the word *even*. Writers worry lest they set up inhibitions in the reader's mind by a harsh arrangement of consonants. For this reason they condemn "cacophony."

"Vaguely we can see the principle of non-distraction operative here; awkward, difficult consonantal combinations (*sts, ct, etc.*) are not beautiful." — HAYWARD.¹

Read these selections. Which of the poems has the greatest number of lines that slip along, free from distracting "consonantal combinations"? Are certain lines hard to pronounce? Do you think the author has deliberately made them so?

" . . . Here such a passion is
As stretchest me apart, — Lord, I do fear
Thou'st made the world too beautiful this year;" ²

"Once more a dream is single lord of men!
Yea, we will go and we will close dear doors
Of hope, and many an airy denizen
Of the dear land of Maybe and the shores
Of the enchanted islands of Perchance,
We will face, hand in hand and eye in eye,
Too full of pain for any utterance
Save the last halting murmur, 'So — good-by.' . . ." ³

"Sauntering hither on listless wings,
Careless vagabond of the sea,
Little thou heedest the surf that sings,
The bar that thunders, the shale that rings, —
Give me to keep thy company.

Little thou hast, old friend, that's new;
Storms and wrecks are old things to thee;

¹ Hayward, F. H., *The Lesson in Appreciation*, p. 71. Copyright, 1922, by The Macmillan Co. Reprinted by permission.

² Millay, Edna St. Vincent, "God's World," in Forbes, A. P., *Modern Verse*, p. 60.

³ Hagedorn, H., "An Ode of Dedication," in Braithwaite, W. S., *Anthology of Magazine Verse for 1917*, pp. 126-131 [*Outlook*, June 20, 1917].

Sick am I of these changes, too;
 Little to care for, little to rue, —
 I on the shore, and thou on the sea.

All of thy wanderings, far and near,
 Bring thee at last to shore and me;
 All of my journeyings end them here:
 This our tether must be our cheer, —
 I on the shore, and thou on the sea.

Lazily rocking on ocean's breast,
 Something in common, old friend, have we:
 Thou on the shingle seek'st thy nest,
 I to the waters look for rest, —
 I on the shore, and thou on the sea."¹

"Fires. Dreams. In factory belch fuliginous,
 In caisson gloom and skyey balanced truss;
 By cobweb rails to fabled Ophirs spun; . . .

Dark overhead the clouds of Europe blow,
 Heat-lightning-lit, dull, ominous and low. . . .
 And will be sung,
 Soon, to a clarion of nobler tongue

Than inks on ticker-tapes or glibly reads
 From pompous records of parochial greeds
 Promulgate for the People . . ."²

f. Are there adjectives that injure the picture — that are at cross purposes with it?

"I love thy rocks and rills,
 Thy woods and templed hills."

Does "templed" instantly suggest an American or a European landscape?

¹ Harte, B., "To a Sea-Bird," in Rittenhouse, J. B., *The Little Book of American Poets*, p. 179.

² Low, B. R. C., "These United States, To Alan Seeger," in Braithwaite, W. S., *Anthology of Magazine Verse for 1917*, pp. 122-126 [*Boston Evening Transcript*, Feb. 7, 1917].

See also Markham, E., "The Cricket," in *The Man with the Hoe and Other Poems*, p. 45.

g. "Yet sometimes feathered words are strong."

Does "feathered" first give you the idea of *fleet* or of *fluffy*?

h. The next time you write a theme, try to memorize each sentence before you put it down. Is it too involved to remember?

i. "The greater forcibleness of Saxon English, or rather non-Latin English, first claims our attention. . . . If it be an advantage to express an idea in the smallest number of words, then will it be an advantage to express it in the smallest number of syllables." — SPENCER.

Do you agree whole-heartedly? Uphold your opinion by extracts from various authors, and by writing a paragraph about (1) the Great War; (2) a modern scientific device; (3) a country scene; in which you will use the words that seem appropriate to you, and will then trace them to their source.

j. Have all traces of the means used to bring about the end disappeared? Renan points out one sign of hard work that is often visible:

"Renan, so M. Psichari tells us, had an excellent theory: 'According to him, it is not so much the repetition of a word that should be avoided as the repetition of an idea. To write *nevertheless* instead of *however*, when *however* has been already used higher up; to substitute *established* for *founded*, *edifice* for *monument*, *exquisite* for *delicious*; in other words, to hunt, as we are tempted to do, through a dictionary of synonyms, is to repeat ourselves just the same. He says that the reader always ends by noticing these devices, and that often, in trying to hide a repetition we make it all the more conspicuous.' "

Has this happened here?

"The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison. In accordance with this rule, it may safely be assumed that the fore-fathers of Boston had built the first prison-house somewhere in the vicinity of Cornhill, almost as seasonably as they marked out the first burial-ground, on Isaac Johnson's lot, and round about his grave, which subsequently became the nucleus of all the congregated sepulchres in the old churchyard of King's Chapel. Certain it is, that, some fifteen or twenty years after the settlement of the town, the wooden jail was already marked with weather-stains and other indications of age, which gave a yet darker aspect to its beetle-browed

and gloomy front. The rust on the ponderous iron-work of its oaken door looked more antique than anything else in the New World . . ."¹

Do you see any harm in synonyms when they are introduced as cleverly as here?

k. Does this material belong in one paragraph, or should it be divided? Make a paragraph or paragraphs of these sentences in such a way that the important points have the advantage of strong positions.

r. "It is rarely that an artist succeeds in painting unmistakably the difference between sunrise and sunset; and it is equally a trial of his skill to put upon canvas the difference between early spring and late fall, say between April and November."

"It was long ago observed that the shadows are more opaque in the morning than in the evening; the struggle between the light and the darkness more marked, the gloom more solid, the contrasts more sharp."

"The rays of the morning sun chisel out and cut down the shadows in a way those of the setting sun do not."

"Then the sunlight is whiter and newer in the morning, — not so yellow and diffused."

"A difference akin to this is true of the two seasons I am speaking of."

"The spring is the morning sunlight, clear and determined; the autumn, the afternoon rays, pensive, lessening, golden."²

2. "Landing fields are of primary importance to safety in aviation. It is not a question of how small a field a plane can operate from, but rather of how large a field is necessary to make operation safe.

"Large and well-equipped airports situated close to cities will go far towards developing commercial airlines and keeping the United States at the top in aeronautical activity.

"The cities who foresee the future of air transportation and provide suitable airports will find themselves the centre of airlines radiating in every direction.

"When an airline is organized, one of the primary considerations is the condition and location of the various landing fields where terminals are contemplated. If the airport is small and in poor condition, or if a passenger must of necessity spend nearly as much time in traveling from the business district out to the field as it will require for him to

¹ Hawthorne, N., *The Scarlet Letter*, Ch. I.

² Burroughs, J., *Winter Sunshine*. The sentences have been separated.

fly from the field to his destination, then it is very probable that some other city will be selected for the stopping point.”¹

l. “A full stop is very often more helpful to the reader than a conjunction, just because it allows of a short pause, over which the associative activity of thought springs more easily than it would if supported by ‘and.’” — WATT.

“No good author will try to say everything. Leaving much for the reader to infer is one of the tricks of his trade. He realizes that this is the way to get and to hold attention.” — HEADLEY.

“The student will derive great help from the examination of transitions. It is in transitions, whether expressed or implied, that you will discover whether an author’s thoughts are linked by natural, logical and unavoidable deductions, or whether they are forced together by artificial juxtaposition.” — BOILLOT.

Do these authors tug you along by conjunctions to unconnected ideas? Where? Do they join their ideas well without connectives? Where and how?

See pp. 53-54 of this book :

Bezard, J., *My Class in Composition*, pp. 6-7.

See pp. 68-69 :

Wharton, Edith.

See pp. 116-118 :

Cather, Willa, “Paul’s Case,” in *Youth and the Bright Medusa*, pp. 199-202.

See p. 137 :

Lowell, Amy, *Tendencies in Modern American Poetry*, p. 136.

See p. 181 :

Hawthorne, N., *American Note-Books*, II, 303-304.

See Appendix to p. 93 :

Cather, Willa, *The Professor’s House*, p. 75.

m. Paragraph development.

The main idea in a paragraph may be developed in various ways :

1. Specific instances ;
2. Details ;
3. Comparison or contrast ;
4. Cause and effect ;
5. Repetition.

Is each method equally based on a knowledge of psychology? If not, which is most in accordance with the way the mind works?

Give examples from your own writing, or from your reading.

¹ From *We*. Copyright 1927, Charles A. Lindbergh. New York, G. P. Putnam’s Sons. Used by permission of the publishers.

CHAPTER II

THE PEOPLE

THIS section turns back to deal first with the questions discussed in the Introduction under : *The writer must know something of the workings of other people's minds. People as material: feelings, opinions, and personality, as expressed in real life by face, gesture, actions, and speech* (see pp. 9-12). The pupil gains familiarity with the various emotions and with the reasons for their manifestations, first from a study of photographs, then from observation of people and animals, and finally from dipping into physiology and psychology. Following the suggestions on pp. 11-12, personality is considered as the sum of the various feelings, opinions, etc., the "result of what we start with and what we have lived through."

PEOPLE IN REAL LIFE

a. *Expressions and Feelings*

While we have been turning our attention to surroundings, to the "scenery" "or setting," in our own lives and in books, we have ignored almost every human being except this roomful of — ourselves. And even with ourselves, we have noted nothing beyond our impressions of outside things, and what these objects make us *think*; never what they make us *feel*. Yet, of course, the world is not so dull a place as that. It is time for us to usher in the actors: to observe the people round us, and become acquainted with the real or imaginary characters in books and in art. Not people made up merely of sense-perceptions and thoughts — they would be poor company — but each with his own moods, attitudes, and emotions.

What do you mean when you say that you "know" somebody really well?

"That I know his family, and where he lives."¹

Yes, that helps.

"That I know the things he likes."

How can you tell them?

"By what he's always doing."

"By the way a boy answers me, I know pretty well what he's thinking."

You tell his tastes and opinions by what he does and says.

"Or, maybe, when he refuses to do it . . ."

"Or won't answer."

That's true. Are there other ways?

"Someone else may talk to you about him."

That's likely, too, . . .

"You know what will get him mad!"

"You know what scares him."

"Or pleases him . . ."

"And makes him laugh."

His feelings. How do you see that he is mad? or scared? or pleased?

"From the way he behaves and talks."

"From the way he *looks*."

Exactly! His facial expressions and gestures. If you watch them, they are sure to tell tales. We had better sum up what has been said; it is important.

Ways of Becoming Acquainted With People

(Of Learning Their Opinions and Feelings)

- | | |
|-----------------------|--|
| <i>In Real Life</i> { | 1. What they say and do, or leave unsaid and undone ² |
| | 2. What others say of them (how they make others feel) |
| | 3. <i>Their gestures and expressions</i> |

I emphasize *gestures and expressions* for more reasons than one. Words may either not be there at all (as with pictures and animals), or they may be untrustworthy. Physical signs of

¹ To save time, only the answers that are to the point have been included.

² ". . . perhaps it's by their blunders that one gets to know people, — by what they can't do. . . ." (Cather, Willa, *One of Ours*, p. 259.) Reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.



BABY GOAT, by Edith B. Parsons
(1878-)

Animals use the whole body to express what face and words have largely taken over in grown people. But children scamper about in play, like this little kid.



emotion are usually beyond the person's control, and so speak truly; just as what he says is usually within it. Whether from shyness, pride, or worse motives, he often uses words, not to express his feelings, but to cloak them. All our lives long, in whatever relations we have with people, or animals,—as art critic, owner of kennels or racing-stables, as barber, tax-collector, headmaster,—we shall never grudge time spent in learning the language of expression.

Besides, even when words are there, some notion of facial and bodily expression is a boon. We often, of course, feel “down in the mouth,” or “puffed up with pride,” and may express ourselves in that very way without perhaps suspecting how literal such popular phrases are. But their descriptive power is strengthened if we know the underlying physical facts.

If we begin by discussing portraits (or photographs) and animals, with no words to serve us, we shall be independent of words when we come to human beings. Indeed, this is the logical place to begin, anyway: for the artist (or the camera) gives us time to learn our A B C, by holding one expression motionless for our inspection; and (to choose an instance) familiarity with a surly dog opens our eyes to a man's truculent sneer.

Subjects and Suggestions

(For oral work):

a. If possible, bring to class, for us to compare, snapshots of children or animals at play; or a reproduction of a painting. Find out what there is in the Art Museum where you live, or in any exhibition of pictures or of sculpture. But leave the newspaper colored supplements alone!

b. Sometimes it is worth while to compare animals with grown people. Watch some dog closely as he slinks away before an over-sized adversary. Jot down what he does with his head, hair, ears, eyes, mouth, and body. Be on the lookout also for some person who is uncertain of his ground, and uneasy in his mind. Does his cringing manner reproduce any of the dog's attitudes or expressions? In both cases, notice the adversary too.

c. People and animals cry out from joy, from anger, and from pain. The sounds are as different as the causes. Can you tell the feeling

behind the cry, merely from hearing it? (Do not attempt to answer until you have listened to such cries. Then note the variety of pitch, etc., keeping in mind the suggestions in the chart under *Hearing*.)

d. Some animals make themselves heard without the use of vocal organs. Mosquitoes, for instance. Can you think of any others? If not, Darwin mentions some on page 93 of *The Expression of the Emotions*. The class might be interested to hear about them.

e. Have you any photographs that you think show grief, joy, anger, fear, disgust, pride, or some other emotion? Then bring them to class. The photographs handed in will be numbered and passed round among you, for you to decide what emotion each one expresses. When they are distributed:

In preparation, write in a vertical column as many numbers as there are pictures.

Study each picture, looking minutely at every feature, line, or furrow: forehead, brows, eyes, nose, mouth, cheeks, jaw; position of head, neck, body — and hands (if included).

Do not neglect the less noticeable lines.

Try to imagine a situation which would make someone look like that.

Imitate the expression, and wait a minute to see how that makes you *feel*.

Finally, write your guess opposite the number corresponding to the picture. You need not limit yourselves to one word: you might decide, for example, on "Surprise and joy."

The papers will be collected, but not discussed just yet.

It would be a waste of time to hunt for pictures that express certain emotions; for some do not write themselves clearly on the face. Darwin says:

"Painters can hardly portray suspicion, jealousy, envy, etc., except by the aid of accessories which tell the tale; and poets use such vague and fanciful terms as 'green-eyed jealousy.'"¹

f. One of the easiest points to detect is whether someone looks pleased or displeased. But that is not enough; we must penetrate back of the smile to the satisfied emotion causing it. What should you say prompted the pleasure on the face of Hunt's "Hurdy-Gurdy Boy"? I suppose it is gratified "love of attention,"² for he evidently has an admiring audience. The Scotch lad (at the top of the next page), as he stands for his picture, shares this emotion, though bashfulness³ — which gets the better of his sister — is mingled with it.

¹ Darwin, C., *The Expression of the Emotions*, p. 79.

² Usually called "positive self-feeling."

³ Or "negative self-feeling."



THE HURDY-GURDY BOY, by William Morris Hunt (1824-1879)
Reproduced through the courtesy of the Museum of Fine Arts, Boston.



MUSIC OF THE SEA, by H. H. Kitson
(1865-)

Reproduced through the courtesy of the
Museum of Fine Arts, Boston.



How about the child dressed up in the old-fashioned costume? And the boy in New Hampshire, with his fine dog?

I am interested to see what you decide about Kitson's statue of the boy with his singing shell.

g. Now that we are on the subject, have you ever thought what kind of thing you laugh at, and what happens when you laugh? What makes a thing "funny"? It is tempting to reply, "Why, it just *is* funny," but that will not do, if we can find anything better to say. Here is a time when remembering popular phrases will help us. We are told a "side-splitting story," we "explode with laughter"; in tense situations we "find relief in laughter." It seems as if something pent up suddenly burst through. Why does it? What is released? Someone "pokes fun at us," gives us a "dig," or a "thrust"; something "tickles our fancy." These are the very words used when anything tickles our bodies. We laugh when we are poked in unexpected spots, and we laugh at unexpected happenings — an unexpected ending to a story, an unexpected, incongruous interruption in a chain of events. As we watch some occurrence, or listen to an anecdote, feelings are roused, and we are ready for appropriate action; then something out of the way happens, and the energy already roused and intended for that special action — which never took place — is diverted and spends itself in laughter.

Be prepared next time with some true anecdote or story that illustrates this theory of the ludicrous. Everything depends on the way a story is told. The effect is lost, and you will not get your laugh, if you let your audience suspect the turn your story will take.

h. Can you think of any other popular phrases? If you are hard put to it, you will find some referred to in Allport, F. H., *Social Psychology*, page 253; and Darwin, C., *The Expression of the Emotions*, Chapters XI and XII. Please look them up before the next lesson. Meanwhile, here are two phrases showing that even stodgy things like shoulders are expressive. A sulky child raises and jerks away the shoulder nearest the person in disfavor; he "gives him a cold shoulder." Grown people use the so-called "patient muscles" when they shrug their shoulders at the inevitable.

i. Is there a phrase for our feelings when we pay close attention, or think hard? I know of one: we "rack our brains." It is the popular way of describing what really takes place — a tightening of the muscles of the skin on our heads. The signs of attention centre round the head: we frown, knit our brows; we raise our lower lids and squint when we listen intently (as these children in the picture on the next page are doing), like near-sighted people straining to distinguish a

distant object. And our hands are busy with our head: we clutch it; we stroke or grasp our chin; we rub our cheeks; or repeatedly tap one spot on our forehead. Look at Crenier's statue of the little girl absorbed in the butterfly on her knee, and at the child musing by the fire.

j. Often hands are more expressive even than they are here. If you turn back to the girl in the old-fashioned dress, and to Kitson's statue, you will realize how telling hands can be. What do they express in Dallin's "Appeal to the Great Spirit"? Cover up the hands, and you hide the Indian's emotion.

k. Have you ever thought what things you really care about enough to have strong feelings? Are they the sense-perceptions listed in the chart: sounds, colors, tastes, touch, and the like? Or do you want to specialize in any subject; do you feel your own importance; or your present insignificance, which you hope to change into power and independence? Do you care very much for your family, your friends, your country, your home and immediate surroundings, your pet animals? Are you eager to help the cause of justice? Do you love nature, or music, or painting, or sculpture, or architecture? Are you planning to study science, or philosophy, or religion, in search of the truth? If you know what rouses your interests, you know what sort of person you are, and what you are likely to do well.

Perhaps you would like the preceding paragraph in a form easier to take in at a glance.

THE THINGS THAT ROUSE OUR FEELINGS¹

1. *Egoistic Sentiments*

Having to do with the body	} (See chart on pp. 6-7.)
Having to do with the soul	
	<i>Feelings</i> : emotional needs (self-respect, etc.)
	<i>Intellect</i> : love of knowledge
	<i>Will</i> : need of power, independence, etc.

2. *Social or Altruistic Sentiments*

(The common source is sympathy, from *σὺν πάθος* — to feel *with* others.)

Family

Friends

Country { home-neighborhood
the country as a whole

Animals

¹ Cf. James, W., *Psychology* (Briefer Course), chart of "The Self as Known," p. 195.



GIRL AND BUTTERFLY,
by H. Crenier (1873-)





THE APPEAL TO THE GREAT SPIRIT, by C. E. Dallin (1861-)
Reproduced through the courtesy of the Museum of Fine Arts, Boston.

3. *Impersonal Sentiments**The Good*: justice, charity

<i>The Beautiful</i>	{	nature	{	music
		the arts		painting and design
				sculpture
				architecture

The True: science, philosophy

1. How can we learn to feel what an artist means to express? There are many ways. Suppose we try this one.

Look long and hard at these two scenes on the next page, until you are so at home in them that you half expect people or animals to walk into view, as they would in real life. Perhaps, if you look long enough, some live thing, coming from your own mind and feelings, will take its place in the landscape (or be visible through the windows). Possibly a group of people, or a solitary figure, even an animal. What are they doing? What are their attitudes and expressions; how are the people dressed? If they seem to belong to their surroundings, you may be confident that they express the artist's mood, and that he has made you feel as he did.

If the "View on the Seine" does not people itself readily for you American children, notice the second title, "Harp of the Winds." That is a better clue to the artist's mood, and tells you that it is an imaginative one. What aspect of the poplars has he in mind? Has his metaphor any foundation in fact? He certainly brings out the stringiness of their stems. And has he suggested the outline of a harp in the curve of the tree-tops? (You must be sure of the shape of a harp before you answer.) If he is using only his eyes, in his rôle of painter, the title will guide you toward such points as these. But if he wishes to supplement what can be put on canvas, to rouse another sense, he may be helping you to hear the wind in the branches.

With these ideas in your minds, gaze at the picture, and see what happens.

We have pushed through so many subjects without stopping to sum them up, that we are retaining very little in any available shape. A chart¹ may clear away the confusion, and furnish a background for important points that are waiting to be discussed. Frequent use will familiarize you with it; there is no need to memorize. By following the divisions, in observing

¹ See Appendix.

your companions and yourselves, the material you gather will take its place in your minds in an orderly fashion, and wait there — on call.

Why do we look and behave as we do, when we feel (let us say) sad, or gay, or disgusted, or angry?

Physiology steps forward to answer, by explaining which muscle is pulling this way, which that; the muscles working either together or in strained opposition, and, by their various contractions, causing frowns, smiles, pouting lips, or dilated nostrils. If we seem interested, it will warm up into greater familiarity, nicknaming one the "Grief" muscle (from its close association with the emotion), one the "Laughing." (We have already heard of the "Patient" muscles.) But, on the whole, Physiology is addicted to long words and Latin terms; and Psychology, watchful for the first signs of inattention on our part, jostles Physiology out of the way, confident that its own answers to our "Why?" are those we really want.

Psychology, too, is well informed and orderly: it divides the discourse into four parts.

1. It tells us that formerly these expressions of emotions were of real use for attack or protection. Perhaps we had an ancestor who bared his teeth to keep his rival quiet — and to this day we sneer. When pride excites us, we still run our fingers through our hair, though with no thought that the inch added to our height will daunt our humbler-minded comrades. As children, in our screaming fits, we puckered up our foreheads and lids, so protecting the eyes themselves — and, now that we no longer scream away our rages, distressing situations call forth the wrinkles just the same.

Psychology's first answer is that the once serviceable reactions have become instinctive.

2. These expressions, which in the beginning arose for our physical advantage, have been put to a new use. They have been impressed into service by our minds — which explains the interest Psychology takes in them. "At the outset, we have only pleasures, pains, and needs of the physical order, whose mode of expression is innate, and, so to speak, anatomical. Later on come



CHRISTMAS EVE, by H. Van Der Weyden (1868-)
Reproduced through the courtesy of the Art Institute of Chicago.



VIEW ON THE SEINE ("Harp of the Winds"), by Homer D. Martin (1836-1897)
Reproduced through the courtesy of the Metropolitan Museum of Art, New York City.

the pleasures, pains, and desires of the moral order, which make use of the preëxistent modes of expression in order to show themselves outwardly. It is a language turned aside from its primary signification, which in the order of gestures is the equivalent of a metaphor. . . ."¹ We have seen that any mental effort draws our hands to our heads, just as a physical ache would draw them. When events strike us as bitter or sweet, our faces respond as to some actual taste.

Psychology's second answer is that these reactions persist because, in this "derived sense," they have the same value as metaphors in language.

3. As a sort of language, expressions are a "means of communication." We find ourselves back once more to the main topic of this lesson: the use of knowing the "vocabulary of facial expression."

Psychology's third answer is that these reactions persist because of their rôle as signs or symbols in social intercourse.

4. Other people are not the only ones to whom our expressions tell their tale. Our own behavior enlightens us as to what we are feeling. Expressions are part of our emotions, the part we know best. A stamp of our foot definitely removes our notion that we are in a genial frame of mind.

Psychology's fourth answer is that these reactions persist because they help us to recognize our own emotions.

This brings us to the great question: What is an emotion, anyway? Shall we make an experiment? Will one of you undertake to describe *fear*? Just as you have experienced it, for you have the clue to other people in yourselves. You may speak for as long a time as you want. There is only one condition: do not describe the emotion in terms of the bodily changes you feel—your behavior, gestures, expressions, or sensations. If you slip up in this, another pupil will take your place. Will anyone volunteer?

"Just as I was going to sleep the other night, I heard something crash to the floor. I was frightened, and held my breath . . ."

¹ Ribot, Th., *The Psychology of the Emotions*, p. 128. He is expounding Wundt's theory.

Careful! You have forfeited your right to speak! (The pupil grins apologetically.) Someone else, please.

"I was crossing the street this morning, when a motor-truck swung round the corner, almost on top of me. I stopped short, and screamed . . ." (This time the laughter of the class cuts her short. Another pupil takes her place.)

"Someone dared me to cross a brook on a narrow plank. I stood on the edge, testing the board with one foot. My heart thumped . . ."

Does anyone else want to try?

A chorus of "No's."

Nor do I! We have discovered a curious thing: there seems to be no way to describe an emotion except through enumerating the bodily changes.

"There is no fear left, without them."

If someone should say to you, "I am afraid because my heart is racing, my lips are dry, my eyes are dilated, and my body is shaking"; and someone else, "Because I am afraid, my heart is racing, my lips are dry, my eyes are dilated, and my body is shaking," which should you think was right?

"The first."

"No! It's nonsense!"

The last is certainly the commoner idea. Yet, think! We were unable just now to describe an emotion except through such details as these. And do you remember that when we named the emotions in those photographs, we imitated the expressions, and waited to see how that made us feel?

"But I succeeded in getting only the slightest trace of a feeling."

That might be because, when we go through the motions mechanically, we reach only the superficial parts of the body. You were busy solely with your face. An outside stimulus that blocks what we should normally be doing, and rouses a strong emotion, upsets glands, and muscles, and nerves that are not under our control.

"Well, I must say . . ."

"It seems to me . . ."

"I think . . ."

Please do not all talk at once. The question has been discussed for more than forty years, and is still open. You will have a chance to think it over and have your say next time.

Subjects and Suggestions

(For written work):

a. In your opinion, what is an emotion? You will be helped by reading:

Allport, F. H., *Social Psychology*, pp. 84-85

James, W., *Psychology* (Briefer Course), pp. 373-379

(You might be interested in McDougall, W., *Social Psychology*, pp. 53-65.)

b. Why do we look and behave as we do, when we feel

Admiration	Defiance	Reverence
Anxiety	Determination	Resignation
Astonishment	Hatred	Shame
Bashfulness	Horror	Sulkiness

Choose one of these emotions. Square off a chart in three columns, like the first three columns of the chart in the Appendix:

Column 1 is for the names of the various parts of the head and the body;

Column 2 is for the expressions and gestures;

Column 3 is for the comments.

Fill in Column 2 from actual observation of a human being or of a portrait. (Mention which you have taken.) Column 3 is the place for jotting down how physiology and psychology would explain the facts. See first whether you can find how physiology describes the play of the muscles. (Choose only one or two important ones.)

References for Physiology:

Allport, F. H., *Social Psychology*, pp. 201-203

Duchenne, G.-B., *Mécanisme de la physionomie humaine*, Pt. I, pp. 41-46

Gray, H., *Anatomy of the Human Body*, pp. 379-388

See next whether you can form any theories that psychology would approve, concerning the original use of these expressions. If not, hunt for some in the references.

References for Psychology:

Darwin, C., *The Expression of the Emotions*

Ch. VII (Anxiety)

Ch. IX (Sulkiness, Determination)

Ch. X (Hatred, Defiance)

Ch. XI (Resignation)

Ch. XII (Astonishment, Admiration, Horror)

Ch. XIII (Bashfulness, Shame)

McDougall, W., *Social Psychology*

Pp. 53-59, 62-65

Pp. 121-128 (Admiration, Reverence)

P. 137 (Anxiety, Shame)

Pp. 145-146 (Bashfulness)

Mantegazza, P., *Physiognomy and Expression*

P. 165 (Hatred)

Pp. 168-169 (Horror)

c. The photographs we have had before will be redistributed to give you another chance to name the emotions, before we discuss your decisions. It will be interesting to see whether your opinions have changed.

b. Personalities

One subject opens so quickly into another, with no formal introduction, that we are already midway in the study of personality, while still busied over feelings and their expression. Yet, though feelings and opinions have carried us so deep into personality, other things are there as well. And other signs of personality besides bodily actions and words: there are what Darwin calls "accessories." New terms will be involved; we had better make sure of their meanings now, rather than find them in our way as we proceed.

PERSONALITY

*(How Some Terms Are Used)*¹

CHARACTER is not innate; it is built upon **Temperament** and **Disposition**, and is the outgrowth of habits.

Intelligence is an inherited capacity to learn.

¹ The terms printed in *heavy type* are "what we start with"; those in ordinary type are the result of "what we have lived through."

The list is not for you to memorize, but to consult.

Temperament (Examples of) : *sensitive, phlegmatic, sanguine*, etc.

Temperament results from many factors, which are mainly physical and born with us. It consists of queer whimsicalities, hobbies, hopes, etc.

Disposition (Examples of) : *timid, peace-loving, cheerful, ambitious, grumpy, humble-minded*, etc.

Disposition is a constitutional habit of mind, with its specific **Tendencies**.

Tendencies are possibilities of acting in a given way.

Instincts: An instinct is an hereditary way of acting; a group of movements adapted to a particular end. An inherited response pattern.

EMOTIONS (Examples of) : *fear, anger, love*.

An emotion is a sudden bodily disturbance, brought about by some stimulus that blocks customary action.

ATTITUDES OF SETS OF THE MIND (Examples of) : *doubt, conviction, depression*, etc.

A mental attitude is a readiness to receive certain impressions. A generalized way of reacting to a situation.

SENTIMENTS (Example of) : *self-regarding sentiment*.

A sentiment is an organized and lasting emotional tendency, centered about the idea of some object.

HABITS (Examples of habitual acts) : *reading, writing, talking, manual skill in a trade*, etc.

Habits are acts that we perform in an acquired order, or according to a pattern, because we have followed that order before.

WILL: An act of will is the reënforcing of one line of action by thinking of additional reasons for pursuing it; or, put more technically, it is a summoning, as reënforcements, of additional elements that have a stimulus value.

To study your personality, mine, anyone's, is puzzling business, without some plan by which to sort out ingredients, their sources, and the influences at work on them. This sentence may serve the purpose:

"Our personality is the result of what we start with and what we have lived through."

"What we start with" — the mental and physical make-up that we owe to our family and to our race; "what we have lived through" — our immediate and national surroundings.

We inherit some sort of disposition, temperament, instincts — tendencies to act in this way or in that ; on these, the customs of our country, the political and educational systems that claim us, the provincialisms of our neighborhood, the religious beliefs, the social standing, occupations, and possessions of our families, all leave their mark. They form our mental attitudes, sentiments, habits ; while we ourselves help or hinder them in ways depending on the strength of our will and intelligence, and on whether we are boys or girls, men or women.

Although these ingredients are never mixed in the same proportions in any two human beings, certain general characteristics are often repeated with an exactness that warrants grouping the people who possess them into types, called *Sensitive*, *Active*, *Apathetic*.¹ Little is gained by this classifying, unless we remember that, after all, "character" is a word used to sum up what a person *does* ; unless we can find what type includes the people who *do* something. One-sided people — prone to day-dreaming or to restless haste — do not amount to much ; it is only as intelligence develops, and reaches a high level, that there emerge men of account.

Suppose, then, that you are trying to make up your mind about a new acquaintance. You want to find out all you can of him. Someone tells you the history of his family and surroundings : "He lives in such and such a place ; his old grandfather used to be . . . ; his father does so and so ; his sister . . . etc., etc." Here you have the ingredients spread before you, to be worked up by you into some theory of his personality ("the result of what he starts with and what he has lived through"). But how about beginning at the other end : you would find it much more enjoyable. How should you "set about it" ? Never miss a chance to be with him and to watch him. If "character" means what a person *does*, his actions will speak ; and, as you know, his expressions and gestures, perhaps without his suspecting, will pass on information. You can then work back from the details you observe, and piece them together so as to reach their meaning, and possible cause. The same holds good in looking at a por-

¹ See p. 12, footnote 4.

trait, just as it does with books: we form a notion of the sitter from summing up the details and accessories furnished by the artist; and when the author "draws" his characters for us, we can behave almost as if we were watching them for ourselves.

There is much to learn from *what* people do; and much to add from *how* they do it. To alert senses, their ways disclose whether they are quick-witted or slow, rich or poor, country or city-bred. Accessories help: the stamp left by their profession or hobby; their dwellings and the way they keep them; their clothes and the way they wear them; the way they walk, sit down, pronounce their words, pitch their voices, dress their hair.

Everyday life is constantly acquainting us with the personalities that surround us, in the real world, in art, in books; we in our turn must learn to hand on our knowledge of the figures that are familiar to us, and of the imagined people of our minds, so that others may reason back from the points we mention, and build up a complete personality.

Subjects and Suggestions

(For oral work):

a. Can you add to the suggestions already given some details or accessories that throw light on a person's native equipment and home surroundings?

b. Have you any marked trait that you can trace to some definite circumstance in your heredity or environment? (The trait need not be of fundamental importance; an amusing one will serve quite as well.)

c. *Colloquial phrases.* Popular speech has a way of designating certain types of people by a conspicuous trait:

"good for nothing" or "ne'er-do-well"; "rolling stone"; "kill joy" or "spoil sport"; "Jack-of-all-trades"; "Jack-o'-both-sides"; "turncoat"; "scatter-brain"; "hail-fellow"; "chatterbox"; "hot-spur"; "spitfire"; "jailbird"; "hayseed"; "scapegoat."

Can you think of any others? Please do not resort to such modern slang as "poor nut"! Have the sanction of an unabridged dictionary. All the phrases I have mentioned are given in Webster.

d. The following remarks have been made by Americans. If you recognize any of them, do you think it is characteristic of the man who said it? If you do not know the author, first, decide what idea it gives of his personality; next (with numbers 2, 5, 6, 8), estimate roughly when it was said; and, finally, guess who said it.

1. "Ideas are the great warriors of the world."
2. "Let us seize the present moment and establish a national language as well as a national government."
3. "There is room at the top."
4. "One on God's side is a majority."
5. "I regret that I have but one life to give to my country."
6. "Caesar had his Brutus, Charles First his Cromwell, and George Third . . . may profit by their examples."
7. "What I do say is, that no man is good enough to govern another man without that other's consent."
8. "I think the flag of our country may still be kept flaunting gloriously."

e. Watch someone closely. If there is anything he does in a way that would be unnatural in you, what might be the cause? Does he use words or expressions you are ignorant of, or would avoid? Does he speak with an unfamiliar twang? Do his gestures seem to you exaggerated? Would you lay the difference in his manners to his being older than you or younger, richer or poorer, quicker-witted or more deliberate? Does he come from a different country, state, or racial stock? Do a girl's methods of gaining her end differ from a boy's?

f. La Bruyère asserts that it is impossible for a rich man to go through even the simplest actions in the same way as a poor man; or for a dull person to behave in any respect exactly like an intelligent one. Do you agree with him? Please do not answer at random. Wait till you have an opportunity to watch an instance. Then describe what you have observed. Your scene will be evidence for or against his opinion.¹

¹ " 'Why, when a man comes along who is different, should you immediately say that he is an outsider and must be yellow? Tom's ways may not be your ways, but he *is* a man, no matter what you may think. Oh, I know what you think,' as he made a gesture. 'I know, because you and I have been trained in the same school. How a thing is done is more important than the thing itself. I daresay I shall have to fight that all my life. But I am going to fight it. Don't make any mistake about that.' " (Rinehart, Mary R., *Lost Ecstasy*, p. 201.)

PEOPLE IN BOOKS

a. *Character-Drawing*

The pupil's study of the emotions and personality has been leading up to *character-drawing*. This question is discussed in the Introduction, p. 12, under : *feelings, opinions, and personality, as expressed in books, by words*. The various methods of characterization are now outlined, and followed by material that illustrates the suggestions already given to the pupil as to what to describe in personality, and how to describe it.

We have by this time some notion of the way to become acquainted with people in real life and in art — how to read their opinions, feelings, and personalities, in their faces, gestures, and actions. When we watch human beings and animals, we are entirely dependent on our own powers of observation; in looking at paintings and sculpture, we are given a helping, simplifying hand by the artist. When we come to books (as we are coming now), we are at the mercy of words, of what the author chooses to tell us, and, more particularly, of how he chooses to tell it. And he has a number of ways. He may simply record the situation in which the character is placed, and then proceed, on evidence that he withholds from us, to state, "Harold is in a blind rage at these conditions, which seem to him unbearable." We hope he will do no such thing. We want his reasons for supposing that Harold is angry. Let him tell of hasty actions, flushed face, glittering eyes, rasping voice, or, if the rage is manifest in a desperate effort of will, or distorts Harold's perceptions of surrounding objects (as "blind" implies), we should like to hear of it. We feel equal to drawing our own conclusions from Harold's behavior.

Again, we must stop to sum up for clearness's sake.

Ways of Becoming Acquainted with People

In Books. The writer may describe the opinions and feelings of his Characters by:

1. *Simple explanation of causes:*
 - (a) Situation in which the character is placed
 - (b) His thoughts
(Only rarely effective)
2. *Physical condition* that accompanies his feelings
3. *Psychological condition:* the effects of his feelings on
 - (a) Will power (weakened or strengthened)
 - (b) Actions, gestures, attitudes, expressions, and words that are caused by the emotion
 - (c) Sense-perceptions: the aspect given to external objects by his feelings
(Several methods may be used together.)

Subjects and Suggestions

a. Point out in the following passages where a feeling is described by giving its causes (the situation and the thoughts of the character) or the physical conditions and actions.

The feeling of superiority:

"Lancaster bore him — such a little town,
Such a great man. It doesn't see him often
Of late years, though he keeps the old homestead
And sends the children down there with their mother
To run wild in the summer — a little wild.
Sometimes he joins them for a day or two
And sees old friends he somehow can't get near.
They meet him in the general store at night,
Pre-occupied with formidable mail,
Rifling a printed letter as he talks. . . ."¹

What feeling does this next passage portray?

"He began covering the upholstered chairs and the mattresses with sheets, rolled up the rugs, and fastened the windows securely. As he worked, his hands grew more and more numb and listless, and his heart was like a lump of ice. All these things that he had selected with care and in which he had taken such pride, were no more to him now than the lumber piled in the shop of any second-hand dealer.

¹ Frost, R., "A Hundred Collars," in *North of Boston*, p. 31.

"How inherently mournful and ugly such objects were, when the feeling that had made them precious no longer existed! The débris of human life was more worthless and ugly than the dead and decaying things in nature. Rubbish . . . junk . . . his mind could not picture anything that so exposed and condemned all the dreary, weary, ever-repeated actions by which life is continued from day to day. Actions without meaning. . . ." ¹

"He arose and began to pace to and fro excitedly. The thrill of his enthusiasm made him walk with an elastic step. He was sprightly, vigorous, fiery in his belief in success. He looked into the future with clear, proud eye, and he swore with the air of an old soldier. . . ." ²

"Perspiration streamed down the youth's face, which was soiled like that of a weeping urchin. He frequently, with a nervous movement, wiped his eyes with his coat sleeve. His mouth was still a little way open." ³

In this first passage, the author gives only the physical conditions; in the last two, he adds his own interpretations. The italics are mine.

"The blood flashed up from her heart into her face like fire, and then, as suddenly, fell back again, and left her white. . . ." ⁴

"She leaned back in her chair, . . . while a *flattered* smile parted her lips, and there was a little thrill of *joy* in her voice. . . ." ⁵

"She wished to refuse his praise; but her heart throbbed for *bliss and pride in it*; her voice dissolved on her lips. . . ." ⁶

Do you like to have him do the thinking for you?

b. Point out that in the following passages feelings are indicated primarily by their effect on will power and actions.

"And he? He stopped short in his walk; his feet had made an uncertain, purposeless trail all over the white ground. It vexed him

¹ Cather, Willa, *One of Ours*, p. 223, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

² Crane, S., *The Red Badge of Courage*, p. 29. The book records a two days' battle of the Civil War. We are onlookers at what takes place inside the mind of a young recruit. T. B. Aldrich, in "Quite So" (*Marjorie Daw and Other People*, pp. 108-133), has drawn a recruit from the outside.

³ Crane, S., *loc. cit.*, p. 55.

⁴ Howells, W. D., *A Modern Instance*, p. 17.

⁵ *Ibid.*, pp. 9-10.

⁶ *Ibid.*, p. 15.

to see his own footsteps. What was it — what *was* the matter with him? Why, at least, could he not stop feeling things, and hoping? What was there to hope for now?"¹

"To the youth it was an onslaught of redoubtable dragons. He became like the man who lost his legs at the approach of the red and green monster. He waited in a sort of a horrified, listening attitude. He seemed to shut his eyes and wait to be gobbled.

"A man near him who up to this time had been working feverishly at his rifle suddenly stopped and ran with howls. A lad whose face had borne an expression of exalted courage, — the majesty of him who dares give his life, was, at an instant, smitten abject. He blanched like one who has come to the edge of a cliff at midnight and is suddenly made aware. There was a revelation. He, too, threw down his gun and fled. There was no shame in his face. He ran like a rabbit."²

"He thought that he was about to start for the front. Indeed, he saw a picture of himself, dust-stained, haggard, panting, flying to the front at the proper moment to seize and throttle the dark, leering witch of calamity.

"Then the difficulties of the thing began to drag at him. He hesitated, balancing awkwardly on one foot.

"He had no rifle; he could not fight with his hands, said he resentfully to his plan. Well, rifles could be had for the picking. They were extraordinarily profuse.

"Also, he continued, it would be a miracle if he found his regiment. Well, he could fight with any regiment.

"He started forward slowly. He stepped as if he expected to tread upon some explosive thing. Doubts and he were struggling. . . .

". . . Eventually, his courage expended itself upon these objections. The debates drained him of his fire. . . ."³

"He fought an intense battle with his body. His dulled senses wished him to swoon and he opposed them stubbornly, his mind portraying unknown dangers and mutilations if he should fall upon the field. . . ."⁴

¹ Cather, Willa, *One of Ours*, p. 224, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

² Crane, S., *The Red Badge of Courage*, p. 68.

I have purposely given more extracts from four or five of the writers quoted than from the others. Later we shall need all this material in discussing their personalities.

³ Crane, S., *loc. cit.*, pp. 110-111.

⁴ *Ibid.*, p. 121.

c. Point out that feelings are suggested from expressions, gestures, or words; or, in animals, from their actions.

"Her hands were folded in her lap. She was staring at the blank wall, and the expression of her eyes so startled and shocked me that I stopped short and would have retreated if it had not been too late. . . ." ¹

Would it be more satisfactory to know more in detail about the expression of her eyes, or is its startling effect on the author enough?

"From his home he had gone to the seminary to bid adieu to many schoolmates. They had thronged about him with wonder and admiration. He had felt the gulf now between them and had swelled with calm pride. He and some of his fellows who had donned blue were quite overwhelmed with privileges for all of one afternoon, and it had been a very delicious thing. They had strutted. . . ." ²

"The boy turned his serious eyes upon the speaker, and seemed to take him into calm but not resentful consideration.

" 'I ain't done growin' yit,' he explained simply, 'And anyhow I ain't been over in Kaintucky fer er right smart little bit. I been over here in West Virginia, an' reckon that's kinder stunted me — you all don't raise fellers as big here as they do in *my* state.' " ³

What emotion is this?

"But later, when Adrian was taking his way homeward, he heard the sound of running feet behind him, and, turning, faced Little Kaintuck. The boy's cheeks were crimson from his haste, and from something else.

" 'Ade,' he panted, 'Ade, I'm much erbliged ter you!'

" 'Aw, pshaw!' said Adrian, and walked on again in embarrassment." ⁴

". . . In spite of her fresh, rose-like complexion, her face was not altogether agreeable. Two dissatisfied lines reached from the corners of her short nose to the corners of her mouth. When she was dis-

¹ Canfield, Dorothy, "Flint and Fire," in *Americans All* (ed. by B. A. Heydrick), p. 195.

² Crane, S., *loc. cit.*, p. 10.

³ Montague, Margaret P., "Little Kaintuck," in Thomas, C. S., and Paul, H. G., *Story, Essay, and Verse*, p. 111.

⁴ *Ibid.*, p. 121.

pleased, even a little, these lines tightened, drew her nose back, and gave her a suspicious, injured expression. . . ."¹

Comment on this passage as Physiology and Psychology might; defend your opinion by citing definite facts.

"Everything about her had brightened since Cyrus Dalzell came up the hill. Even the long garnet earrings beside her cheeks seemed to flash with a deeper colour, Niel thought. She was a different woman from the one who sat there writing, half an hour ago. Her fingers, as they played on the sleeve of the pongee coat, were light and fluttery as butterfly wings. . . ."²

"Claude muttered something to himself, twisted his chin about over his collar as if he had a bridle-bit in his mouth."³

"And her face changed from terrified to dull. . . ."⁴
(as she tried to hide her emotion.)

"Elmer looked at his seatmate, a little man with . . . asterisks of laughter-wrinkles round his eyes, . . ."⁵

"Once when the snow of the year was beginning to fall,
We stopped by a mountain pasture to say, 'Whose colt?'
A little Morgan had one forefoot on the wall,
The other curled at his breast. He dipped his head
And snorted at us. And then he had to bolt.
We heard the miniature thunder where he fled,
And we saw him, or thought we saw him, dim and grey,
Like a shadow against the curtain of falling flakes.
'I think the little fellow's afraid of the snow.
He isn't winter-broken. It isn't play
With the little fellow at all. He's running away.
I doubt if even his mother could tell him, 'Sakes,
It's only weather.' He'd think she didn't know!
Where is his mother? He can't be out alone.'

¹ Cather, Willa, *A Lost Lady*, p. 44, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

² *Ibid.*, p. 96.

³ Cather, Willa, *One of Ours*, p. 53, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

⁴ Frost, R., "Home Burial," in *North of Boston*, p. 43.

⁵ Lewis, S., *Elmer Gantry*, p. 143.

And now he comes again with clatter of stone,
 And mounts the wall again with whited eyes
 And all his tail that isn't hair up straight.
 He shudders his coat as if to throw off flies.
 'Whoever it is that leaves him out so late,
 When other creatures have gone to stall and bin,
 Ought to be told to come and take him in.'"¹

Does the statue of the Baby Goat or this poem give you the more vivid picture of an animal?

Additional Material:

Canfield, Dorothy, "A Bird Out of the Snare," in Thomas, C. S., and Paul, H. G., *Story, Essay, and Verse*, pp. 9-11, from: "Uncle Jehiel, it does seem, . . ." to: "Just you do as Uncle Jehiel says."

d. Note the effect of strong emotion on sense-perceptions (the particular aspect it gives to external things).

"Inland, he still could hear the surge of the sea
 And smell the salt when the wind blew that way;
 Gull shadows drifted on his drying hay,
 And some nights he would lie half dreamily
 Hearing the rain-drenched rustle of a tree.
 Mistaking it for the long swish of spray;
 He loved the fog when it came thick and gray
 And touched his fields with dim immensity. . . ."²

Compare these lines:

"Like a dry fish flung inland far from shore,
 There lived a sailor, warped and ocean-browned, . . ."³

"The roads were beginning to thaw out, and the country was black and dirty looking. Here and there on the dark mud, grey snow crusts lingered, perforated like honey combs, with wet weed-stalks sticking up through them. As the wagon creaked over the high ground just above Frankfort,⁴ Claude noticed a brilliant new flag flying from the schoolhouse cupola. He had never seen the flag before when it meant anything but the Fourth of July, or a political rally. Today it

¹ Frost, R., "The Runaway," in *New Hampshire*, p. 85.

² Coatsworth, Elizabeth J., "Inland," in *Boston Evening Transcript*, Oct. 11, 1924.

³ Robinson, E. A., "Lost Anchors," in Braithwaite, W. S., *Anthology of Magazine Verse for 1921*, p. 135 (*Nation*, Feb. 12, 1921).

⁴ An American city.

was as if he saw it for the first time; no bands, no noise, no orators; a spot of restless color against the sodden March sky." ¹

This was written of March, 1917, when the United States was soon to enter the World War. What emotion affected Claude's perceptions?

"Fled from the horrible roof
 Into the alien sunshine merciless,
 The shrill satiric fields ghastly with day, . . ." ²

What emotion is the author experiencing that can transform sunlight in this way?

"As he looked all about him and pondered upon the mystic gloom, he began to believe that at any moment the ominous distance might be aflame, and the rolling crashes of an engagement come to his ears. Staring once at the red eyes [from hostile camp fires] across the river, he conceived them to be growing larger, as the orbs of a row of dragons advancing. . . ." ³

"He ceased to be that eager comrade he had once been; sometimes he left his book with a sigh; and he saw much of the outer world through a veil of fancies quivering like an autumn haze between him and its realities, softening their harsh outlines, and giving them a fairy coloring. I think he would sometimes have been better employed in looking directly at them; . . ." ⁴

Additional Material:

Aiken, C., "Music I Heard," in Rittenhouse, J. B., *The Second Book of Modern Verse*, p. 50.

Millay, Edna St. V., "God's World," in Forbes, A. P., *Modern Verse*, p. 60.

Robinson, E. A., "The Gift of God," in Wilkinson, M., *Contemporary Poetry*, pp. 70-72.

e. Enumerate and point out the processes by which feelings are described or simply suggested in the following texts.

". . . She is very vivacious and smart, laughing and singing and talking all the time, — talking sensibly; but still, taking the view of

¹ Cather, Willa, *One of Ours*, p. 230, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

² Moody, W. V., "The Daguerreotype," in Rittenhouse, J. B., *The Little Book of Modern Verse*, pp. 41-47. See p. 43.

³ Crane, S., *The Red Badge of Courage*, p. 22.

⁴ Howells, W. D., *A Boy's Town*, p. 240.

matters that a city girl naturally would. If she were larger than she is, and of less pleasing aspect, I think she might be intolerable; but being so small, and with a fair skin, and as healthy as a wild-flower, she is really very agreeable; and to look at her face is like being shone upon by a ray of the sun. She never walks, but bounds and dances along, and this motion, in her diminutive person, does not give the idea of violence. It is like a bird, hopping from twig to twig, and chirping merrily all the time. . . . She never says anything worth hearing, or even laughing at, in itself. But she herself is an expression well worth studying.”¹

“Mrs. Harling was short and square and sturdy-looking, like her house. Every inch of her was charged with an energy that made itself felt the moment she entered a room. Her face was rosy and solid, with bright, twinkling eyes and a stubborn little chin. She was quick to anger, quick to laughter, and jolly from the depths of her soul. How well I remember her laugh; it had in it the same sudden recognition that flashed into her eyes, was a burst of humor, short and intelligent. Her rapid footsteps shook her own floors, and she routed lassitude and indifference wherever she came. She could not be negative or perfunctory about anything. Her enthusiasm, and her violent likes and dislikes, asserted themselves in all the every-day occupations of life. Wash-day was interesting, never dreary, at the Harlings’. Preserving-time was like a revolution. . . .”²

Additional Material:

Robinson, E. A., “The Poor Relation,” in *The Man against the Sky*, pp. 98-102.

f. Point out how the authors have portrayed the personalities of these people by their physical appearance, behavior, or way of living.

“There was a basic harmony between Antonia and her mistress. They had strong, independent natures, both of them. They knew what they liked, and were not always trying to imitate other people. They loved children and animals and music, and rough play and digging in the earth. They liked to prepare rich, hearty food and to see people eat it; to make up soft white beds and to see youngsters asleep in them. They ridiculed conceited people and were quick to help unfortunate ones. . . .”³

¹ Hawthorne, N., *American Note-Books*, Vol. II, pp. 259-260.

² Cather, Willa, *My Antonia*, pp. 168-169.

³ *Ibid.*, p. 205.

"He had transferred his easel to Mrs. Talkett's apartment. It was an old patchwork place, full of bold beginnings and doubtful pauses, rash surrenders to the newest fashions and abrupt insurrections against them, where Louis-Philippe mahogany had entrenched itself against the aggression of *art nouveau* hangings, and the frail grace of eighteenth-century armchairs shed derision on lumpy modern furniture painted like hobby-horses at a fair. It amused Campton to do Mrs. Talkett against such a background: her thin personality needed to be filled out by the visible results of its many quests and cravings. There were people one could sit down before a blank wall, and all their world was there, in the curves of their faces and the way their hands lay in their laps; others, like Mrs. Talkett, seemed to be made out of the reflection of what surrounded them, as if they had been born of a tricky grouping of looking-glasses, and would vanish if it were changed."¹

"The shoe was muddy because the sidewalk had been torn up here for the ditch digging. Otherwise it was a smart article of white canvas and black leather. His fine wool stockings had a pattern worked in the tops. There was an embossed monogram on his silver belt buckle. He wore a silk shirt and belted jacket. Such clothes were becoming to his tall, well-made figure. In profile he would have adorned a coin, in spite of his bald head—for which, indeed, his neatly pointed, curly golden beard seemed to compensate; but his face was much too narrow, as though it had been squeezed in a press, bringing his eyes close together. On first acquaintance the disparity between profile and full face was fairly disconcerting, as though he had two faces, and they were even of different ages."²

g. But behavior and appearance are sometimes deceptive. In the following sketch, the teachers are puzzled by Paul, perhaps because they do not heed certain signs. Is his drawing master the exception? What do you think of Paul?

"It was Paul's afternoon to appear before the faculty of the Pittsburgh High School to account for his various misdemeanours. He had been suspended a week ago, and his father had called at the Principal's office and confessed his perplexity about his son. Paul entered the faculty room suave and smiling. His clothes were a trifle out-grown, and the tan velvet on the collar of his open overcoat was frayed and worn; but for all that there was something of the dandy about him,

¹ Wharton, Edith, *A Son at the Front*, p. 228.

² Payne, W., "Paradise Island," printed in the *Saturday Evening Post*, and reprinted in the *Writer*, 1926, March.

and he wore an opal pin in his neatly knotted black four-in-hand, and a red carnation in his button-hole. This latter adornment the faculty somehow felt was not properly significant of the contrite spirit befitting a boy under the ban of suspension.

"Paul was tall for his age and very thin, with high, cramped shoulders and a narrow chest. His eyes were remarkable for a certain hysterical brilliancy, and he continually used them in a conscious, theatrical sort of way, peculiarly offensive in a boy. The pupils were abnormally large, as though he were addicted to belladonna, but there was a glassy glitter about them which that drug does not produce. . . .

". . . His teachers were asked to state their respective charges against him, which they did with such a rancour and aggrievedness as evinced that this was not a usual case. Disorder and impertinence were among the offences named, yet each of his instructors felt that it was scarcely possible to put into words the real cause of the trouble, which lay in a sort of hysterically defiant manner of the boy's; in the contempt which they all knew he felt for them, and which he seemingly made not the least effort to conceal. Once, when he had been making a synopsis of a paragraph at the blackboard, his English teacher had stepped to his side and attempted to guide his hand. Paul had started back with a shudder and thrust his hands violently behind him. The astonished woman could scarcely have been more hurt and embarrassed had he struck at her. The insult was so involuntary and definitely personal as to be unforgettable. In one way and another, he had made all his teachers, men and women alike, conscious of the same feeling of physical aversion. In one class he habitually sat with his hand shading his eyes; in another he always looked out of the window during the recitation; in another he made a running commentary on the lecture, with humorous intent.

"His teachers felt this afternoon that his whole attitude was symbolized by his shrug and his flippantly red carnation flower, and they fell upon him without mercy, his English teacher leading the pack. He stood through it smiling, his pale lips parted over his white teeth. (His lips were continually twitching, and he had a habit of raising his eyebrows that was contemptuous and irritating to the last degree.) Older boys than Paul had broken down and shed tears under that ordeal, but his set smile did not once desert him, and his only sign of discomfort was the nervous trembling of the fingers that toyed with the buttons of his overcoat, and an occasional jerking of the other hand which held his hat. Paul was always smiling, always glancing about him, seeming to feel that people might be watching him and trying to detect something. This conscious expression, since it was as far as possible from boyish mirthfulness, was usually attributed to insolence or 'smartness.' . . .

" . . . When he was told that he could go, he bowed gracefully and went out. His bow was like a repetition of the scandalous red carnation.

"His teachers were in despair, and his drawing master voiced the feeling of them all when he declared there was something about the boy which none of them understood. He added: 'I don't really believe that smile of his comes altogether from insolence; there's something sort of haunted about it. The boy is not strong, for one thing. There is something wrong about the fellow.'

"The drawing master had come to realize that, in looking at Paul, one saw only his white teeth and the forced animation of his eyes. One warm afternoon the boy had gone to sleep at his drawing-board, and his master had noted with amazement what a white, blue-veined face it was; drawn and wrinkled like an old man's about the eyes, the lips twitching even in his sleep. . . ." ¹

(Does this comment help you?)

"Perhaps it was because, in Paul's world, the natural nearly always wore the guise of ugliness, that a certain element of artificiality seemed to him necessary in beauty. . . ." ²

h. What circumstances of birth or surroundings are held responsible for the characteristics of these people (temperament, education, etc.)?

"[William] James was born in 1842 in New York City, and was brought up as a boy in the house at Number 2 Washington Place. There are two interesting facts about his early environment which later influenced his mental development. In the first place, his father was a man of books, who combined the career of a literary man with that of a philosopher; one who shared to the full the intellectual movements current in his day; and was the friend of such men as Emerson and Thackeray. It was in this environment that James spent his boyhood years. The intellectual life was not an extraneous thing to him but was almost identical with the adventure of living itself. It is this spirit of adventure which we always meet in James. Thinking was never for him the dead and formal thing that it is for most people.

"Secondly, James' father was a pronounced religious liberal. In his early years he had been a theological student at Princeton Uni-

¹ Cather, Willa, "Paul's Case," in *Youth and the Bright Medusa*, pp. 199-202, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

² P. 215.

versity, but, sharing the intellectual revolt of the early nineteenth century yet retaining his religious interest, Henry James, Senior, held the most unconventional views about religion and life. . . . Something of this spirit of independence, of this dislike of the formal and the conventional, we see in the work of William James. Perhaps there is a real inheritance of temperament. At any rate, James was the most intensely human of our classic thinkers. As he used to say, his aim was to get away from pedantry and dusty-mindedness. . . ."¹

"There you have them, two New England old maids, tagged with the accepted commonplaces of narrow shoulders, worn fingers, and hungry faces the prattling newer psychology fastens upon as significant of something or other, it hardly knows what; and yet there was something in them perhaps a little different from the accepted genus, something that was human before it was 'New England.'"²

". . . she began to put the daguerreotypes away again; but I reached out my hand to see her mother's once more, a most flower-like face of a lovely young woman in quaint dress. There was in the eyes a look of anticipation and joy, a far-off look that sought the horizon; one often sees it in seafaring families, inherited by girls and boys alike from men who spend their lives at sea, and are always watching for distant sails or the first loom of the land. . . ."³

Harping on heredity has its funny side:

"The most important thing about Quintus Q. Montjoy, Esquire, occurred a good many years before he was born. It was his grandfather. . . .

". . . It might be said of our fellow-townsmen — and it was — that he lived and breathed and had his being in the shadow of his grandfather. Among the ribald and the irreverent stories circulated was one to the effect that he talked of him in his sleep. He talked of him pretty assiduously when awake; there wasn't any doubt of that. As you entered his home you were confronted in the main hall by a large oil portrait of an elderly gentleman of austere mien, wearing a swallow-fork coat and a neck muffler and with his hair brushed straight back from the forehead in a sweep, just as Andrew Jackson brushed his back. You were bound to notice this picture, the very first thing. If by any chance you didn't notice it, Quintus Q. found a way of direct-

¹ Martin, E. D., *Psychology*, p. 30.

² Brown, Alice, *The Mysteries of Ann*, p. 2. Copyright, 1925, by The Macmillan Co. Reprinted by permission.

³ Jewett, Sarah Orne, *The Country of the Pointed Firs*, p. 75.

ing your attention to it. Then you observed the family resemblance; Quintus Q., standing there alongside, held his hand on his hip after exactly the same fashion that his grandfather held his hand on his hip in the pictured pose. It was startling, really — the reproduction of this trait by hereditary impulse. Quintus Q. thought there was something about the expression of the eyes, too. . . .

“. . . Aside from following the profession of being a grandson, Quintus Q. had no regular business. . . .”¹

i. As the actions stand here, are they true to life, and characteristic of the person described? Or should they be prepared and explained by adding the circumstances or reflections that brought about the change; or by including the first steps in the transformation?

Read “The Daughter of the Storage,” pp. 3-42, in W. D. Howells’s book of that name. When Charlotte finally learns to make up her mind, should her determination be led up to with explanations and further details; or are you satisfied that it is natural as it stands?

j. Is it true to life that the following persons remain unchanged? Or should the circumstances recounted have so moved them as to alter their personalities and inspire them to behave differently?

If you think so, discuss what you would have them do.

Read “The City Urchin and the Chaste Villagers,” pp. 177-190, in Stephen Crane’s *Whilomville Stories*, and apply these questions to Johnnie Hedge’s attitude before and after his fight with Willie Dalzel. Read also in the same book “The Angel Child,” pp. 1-17, and “The Stove,” pp. 120-140. “Little Cora” pursues her course unswerved by experience. In real life would the disastrous results of her behavior be sure to modify it, or is there some retribution lacking?

k. Are the actions in paragraph 3 what you would expect from the person described in paragraphs 1 and 2? Give the reasons for your answer.

“It was William. He looked just like his mother, and I had been imagining that he was large and stout like his sister, Almira Todd; and, strange to say, my fancy had led me to picture him not far from thirty and a little loutish. It was necessary instead to pay William the respect due to age. . . .

“. . . He was about sixty, and not young-looking for his years, yet so undying is the spirit of youth, and bashfulness has such a power of survival, that I felt all the time as if one must try to make the occasion easy for some one who was young and new to the affairs of society. . . .

¹ Cobb, I. S., “According to the Code,” from *Old Judge Priest*; included in *American Short Stories* (ed. by J. F. Royster), pp. 163-168.

"Then followed a most charming surprise. William mastered his timidity and began to sing. His voice was a little faint and frail, like the family daguerreotypes, but it was a tenor voice, and perfectly true and sweet. I have never heard Home, Sweet Home sung as touchingly and seriously as he sang it; he seemed to make it quite new; and when he paused for a moment at the end of the first line and began the next, the old mother joined him and they sang together, she missing only the higher notes, where he seemed to lend his voice to hers for the moment and carry on her very note and air. It was the silent man's real and only means of expression, and one could have listened forever, and have asked for more and more songs of old Scotch and English inheritance. . . ." ¹

1. We hear much said about order and arrangement. It would be orderly to give the details of a person's appearance from his head straight down to his heels, or vice versa. Or each part may be described as it comes into play. Please discuss this method.

As Mrs. Todd's massive body is shown moving about on her little daily tasks, her personality looms correspondingly in contrast to her narrow surroundings:

"If Mrs. Todd had occasion to step into the far corner of her herb plot, she trod heavily upon thyme, and made its fragrant presence known with all the rest. Being a very large person, her full skirts brushed and bent almost every slender stalk that her feet missed. You could always tell when she was stepping about there, even when you were half awake in the morning, and I learned to know, in the course of a few weeks' experience, in exactly which corner of the garden she might be. . . .

"She stood in the centre of a braided rug, and its rings of black and gray seemed to circle about her feet in the dim light. Her height and massiveness in the low room gave her the look of a huge sibyl, while the strange fragrance of the mysterious herb blew in from the little garden. . . .

"She looked away from me, and presently rose and went on by herself. There was something lonely and solitary about her great determined shape. She might have been Antigone alone on the Theban plain. It is not often given in a noisy world to come to the places of great grief and silence. An absolute, archaic grief possessed this country-woman; she seemed like a renewal of some historic soul, with her sorrows and the remoteness of a daily life busied with rustic simplicities and the scents of primeval herbs." ²

¹ Jewett, Sarah Orne, *The Country of the Pointed Firs*, pp. 68, 69, 82-83.

² *Ibid.*, pp. 4, 10, 78.

m. Also much has been said against general terms and circumlocutions, when used merely to save trouble or to avoid repetitions. An author may choose them to draw attention to the particular aspect that is important for the moment: the character does so and so in his rôle of . . . The circumlocutions may be reasons and explanations in disguise. What do you think of this theory?

Read Stephen Crane's "The Bride Comes to Yellow Sky," in *The Open Boat*. Does it seem to you that Stephen Crane refers to Potter as "the traitor to the feelings of Yellow Sky" and "the bridegroom" merely to avoid repetition? If not, explain the advantage he gains.

n. Now that you are on the lookout for passages that suggest feelings, you will run across them constantly in your reading. Bring some extracts to class, for a discussion of the emotions described, and the methods used. Have your own mind made up beforehand, and be prepared to uphold your opinion.

(Written work)

o. Can you give concrete details as to the appearance of someone who is "laughing and crying at the same time"? What emotion would express itself so oddly?

p. Refer to the photographs facing pages 94, 95, 96, 97. We have already decided what emotion they portray. How, then, would you suggest in words what the artist or the camera has put before you? (Choose one photograph.)

If you care to straighten out your ideas by first consulting the chart,¹ and jotting down the details, do so by all means. But this time carry the work a step farther, as we did with *City Traffic*. The finished product is not to be an inventory, but a selection of the most striking traits.

g. 1. A few carefully chosen epithets will throw light on the physical, moral, and mental causes of someone's external appearance:

" . . . Here and there were the shanties of Canadian wood-cutters, whom the Shakers had sent to save what fuel they might from the general loss, and whom, at noonday, the pickers came upon as they sat in pairs at their doors, with a can of milk between them, dusky, furtive, and intent as animals. . . ." ²

When we compare a human being with any one kind of animal, we may do so either in praise or in reproach: "brave as a lion," "gentle as a lamb," "crafty as a fox," "slippery as an eel," "swift as a deer,"

¹ See Appendix to p. 97.

² Howells, W. D., *The Undiscovered Country*, p. 204.

"dogged" in his work.¹ But when the comparison is with animals in general, it is usually meant to show inferiority, as Howells means it here. Inferiority may be of three kinds — physical, moral, mental. Howells's three adjectives give the outer aspects — dusky, furtive, intent; and suggest the men's personalities by opening up speculation on the causes that lie beneath. He might have used my sixty-two words instead of his three, but with waste of time and effect:

"... as they sat in pairs at their doors, with a can of milk between them." (He might continue:) The dirt and grime of their skins told of the constant exposure of life in the woods; their suspicious, aloof air might result merely from the loneliness of such a life, or might point back to some deed that had forced them to take to the wilds; their minds were fastened on the food, which in their primitive existence was all important.²

2. Can you pass on your knowledge of someone's personality by a careful choice of epithets?

If you know anybody who is timid, or bragging, or quick-tempered, or cringing, or misanthropic, or absent-minded, etc., keep turning his characteristics over in your mind until you hit upon certain words that convey the impression you want to give.

r. 1. Note the points in this description that show the character's habitual occupation or profession:

"... Withal, a city and business air about him, as of one accustomed to hurry through narrow alleys, and dart across thronged streets, and speak hastily to one man and another at jostling corners, though now transacting his affairs in the solitude of mountains."³

2. What stamps of a lifelong occupation would you expect to find on:

a book agent
a cowboy
a pickpocket
a policeman

a seamstress
a social worker
a taxi driver, etc.

¹ What other phrases can you think of?

² "... it was easy for him [Mr. Howells] to solve the recurrent problem of style, to discover the doubly apt phrase which at once fills up the measure of the thought and integrates the contours of the sentence. I transcribe a few lines: 'It was not a question of Dryfoos's physical presence: that was rather effective than otherwise, and carried a suggestion of moneyed indifference to convention in the grey business suit of provincial cut, and the low wide-brimmed hat of flexible black felt.'" (Firkins, O. W., *William Dean Howells*, p. 321.)

³ Hawthorne, N., *American Note-Books*, I, 187.

As you stand at your window, watch the passers-by closely, and ask yourselves whether there is anything about them that reveals their daily occupations. If you already know what they do, all right; if not, all the better. In either case, after you are sure that you have noted everything there is to observe, bring descriptions to class, and let us name them.

s. 1. If a foreign boy, who had never heard of Lincoln, were given the task of studying this head to find out Lincoln's personality ("what he started with," and "what he lived through"), could you suggest to him how to set about it? Read Lincoln's description of himself, and Carl Sandburg's; then write to the boy, telling him of the various ways to describe personality, and giving careful page references to whatever books on physiology and psychology have been helpful to you.

"If any personal description of me is thought desirable, it may be said I am in height six feet four inches, nearly; lean in flesh, weighing, on an average, one hundred and eighty pounds; dark complexion, with coarse black hair and gray eyes — no other marks or brands recollected." ¹

"The mouth and eyes, and the facial muscles running back from the mouth and eyes, masked a thousand shades of meaning. In hours of melancholy, when poisons of dejection dragged him, the underlip and its muscles drooped; his friends felt either that he then was a sick man with a disorder of bile and secretions or else that his thoughts roamed in farther and darker caverns than ordinary men ventured into. Ordinarily there was a fresh, gracious calm; it was a grave, sad calm, perhaps gloomy, but strong with foundations resting on substrata of granite; a mouth shaped with depths of hope that its fixed resolves would be kept and held. And between this solemn mouth of Lincoln and at the other end of the gamut, his comic mouth, there was the play of a thousand shades of meaning. Besides being tragedian, he was comedian. Across the mask of his dark gravity could come a light-ray of the quizzical, the puzzled. This could spread into the beginning of a smile and then spread farther into wrinkles and wreaths of laughter that lit the whole face into a glow; and it was of the quality of his highest laughter that it traveled through his whole frame, currents of it vitalizing his toes.

"A fine chiseling of lines on the upper lip seemed to be some continuation of the bridge of the nose, forming a feature that ended in a dimple at the point of the chin. The nose was large; if it had been a trifle

¹ Quoted in Oldroyd, O. H., *Words of Lincoln*, pp. 41-42.



LINCOLN, by G. Borglum (1867-)
Capitol, Washington, D. C.



THE ROUGH RIDER, by J. E. Fraser (1876-)
Roosevelt House, New York City.

Reproduced through the courtesy of Mr. Van Der Weyde.

larger he would have been called big-nosed ; it was a nose for breathing deep sustained breaths of air, a strong shapely nose, granitic with resolve and patience. Two deepening wrinkles started from the sides of the right and left nostrils and ran down the outer rims of the upper lip ; farther out on the two cheeks were deepening wrinkles that had been long crude dimples when he was a boy ; hours of toil, pain, and laughter were deepening these wrinkles. From the sides of the nose, angular cheek-bones branched right and left toward the large ears, forming a base for magnificently constructed eye-sockets. Bushy black eye-brows shaded the sockets where the eyeballs rested with gray transformers of action, thought, laughter. Shaded into the gray of his eyes was a tinting of hazel. In his eyes as nowhere else was registered the shifting light of his moods ; their language ran from rapid twinkles of darting hazel that won the hearts of children on to a fixed baffling gray that the shrewdest lawyers and politicians could not read, to find there an intention he wanted to hide. . . ."¹

2. Suppose that he has profited so well from your instruction that you feel he can cope with the picture of Roosevelt unaided. Please write his estimate yourselves. Remember that he knows nothing about him beforehand.

¹ Sandburg, C., *Abraham Lincoln. The Prairie Years*, I, 305-306.

b. *The Author Disclosed in His Writings*

"Write, that I may know you." — EMERSON.

The author disclosed in his writings has been taken up (see p. 13) as one of the ways in which feelings, opinions, and personality may be expressed in words. The pupil's attention is now called to this point. He is first asked what he can learn of certain authors from the extracts given him, and then shown how to piece these indications systematically together into a sketch.

"Let us see what any author's style means to-day. It means that his method of constructing sentences differs appreciably from the method in which other men construct their sentences. And how is the difference shown? Chiefly in three ways:

"1. By a certain metrical form of sentence peculiar to the writer.

"2. By a certain quality of sound — sonority — in the sentence not due merely to measure, but to a sense of the musical value of words.

"3. By choice of words giving particular impressions of force or colour.

"All such differences must be due to psychological differences; therefore again I say that style is character." — L. HEARN.

"Each man writes according to his own rhythm, and also according to the usual format of his paper. By a glance or mere sniff at any author you put before me I will tell you, from simply looking at the black and white, whether he has good lungs or is asthmatic, whether he is crabbed or kind, and whether he uses foolscap, demy, or small post paper. Whatever we do physically plays tricks with the mind. We are slaves to our format. From

school onwards we have acquired the habit of filling our page."

— A. FRANCE.

Whatever process the author employs, his words throw more light than he perhaps suspects upon his own opinions and feelings. We can go far toward making his acquaintance, if we are alert to what his writings reveal (1) of *the trend of his imagination and interests*: in the uses to which he puts a word, making it do duty for many, or combining it with unaccustomed companions; in his similes and metaphors, which point to the places where his thoughts return and feel at home;¹ (2) of *his feelings*: in the aspects he describes minutely and those he slurs with telling vagueness; in the way his own moods spread over his account of the surroundings; (3) of *his mental powers*: in his reflective comments and summings up.

The writer may disclose his own opinions and feelings by:

1. *His style, or means of expression* (choice of words, figures of speech, repetition of words or images)
2. *Personal choice of details*
3. *Personal impressions*

Subjects and Suggestions

"Style is Character"

a. Consider what you can learn of the author from his style (choice of words, figures of speech, repetition of words and images).

¹ "Figures of speech mean, chiefly, the illustration of the unfamiliar or the unknown in terms of the known . . . there is no more certain, unfailing indication of what makes up a person's inner character, of what consistently engages his mind, than the metaphors and similes he uses. Naturally, this is so. For in endeavoring to make the less familiar clear, one turns inevitably to what he best knows; he dips for his material into the well-springs of his personality. What he produces, then, comes from his inmost heart, from the essence of his personality. . . ." (Fairchild, A. H. R., *The Teaching of Poetry in the High School*, pp. 127-128.)

"It may be remarked in passing that there is no surer or more illuminating way of reading a man's character, and perhaps a little of his past history, than by observing the contexts in which he prefers to use certain words. Each of us would no doubt choose his own list of best words — and the lists themselves, if we were foolish enough to reveal them, would probably present a fairly accurate diagram of our own leading propensities. Fortunately the subject is too long to elaborate." Barfield, O., *History in English Words*, p. 147.)

Imagery: (Look also in the extracts under "Imagination," pp. 47-51.)

"The color of the ground was in him, the red earth,
The smack and tang of elemental things:
The rectitude and patience of the cliff,
The good-will of the rain that loves all leaves,
The friendly welcome of the wayside well,
The courage of the bird that dares the sea,
The gladness of the wind that shakes the corn,
The pity of the snow that hides all scars,
The secrecy of streams that make their way
Under the mountain to the rifted rock,
The tolerance and equity of light
That gives as freely to the shrinking flower
As to the great oak flaring in the wind —
To the grave's low hill as to the Matterhorn
That shoulders out the sky. . . ." ¹

Compare Lowell, J. R., "Commemoration Ode," in Rittenhouse, J. B., *The Little Book of American Poets*, pp. 73-74, from:

"Such was he, our Martyr-Chief,"

to:

"Yet also nigh to heaven and loved of loftiest stars."

". . . Lady Curzon, married just a month, began life as an Alabama girl, and you can yet distinguish the Alabama intonations in her speech as you now and then hear the oboe in an orchestra. . . ." ²

"I look for old men to talk with, men as old as the orchards, . . .
Lichen gray, branch broken, bent and sighing, . . ." ³

"Over the spot where the little house once stood, a railroad has drawn its erasing lines. . . ." ⁴

"Soon they [the soldiers] were drawn into one of the brown lines that went continuously up the gangways, like belting running over machinery." ⁵

¹ Markham, E., "Lincoln, the Man of the People," in Wilkinson, M., *Contemporary Poetry*, pp. 46-47.

² Page, W. H., in *The Life and Letters of Walter H. Page*, ed. by B. J. Hendrick, vol. III, p. 369.

³ Masters, E. L., "Johnny Appleseed," in Wilkinson, M., *Contemporary Poetry*, p. 75. Copyright, 1915, by The Macmillan Co. Reprinted by permission.

⁴ Howells, W. D., *A Boy's Town*, p. 7.

⁵ Cather, Willa, *One of Ours*, p. 271, reprinted by and with permission of and special arrangement with Alfred A. Knoff, Inc., authorized publishers.

"Niel tarried behind and accompanied the Captain's slow progress toward the front of the house. He leaned upon two canes, lifting his feet slowly and putting them down firmly and carefully. He looked like an old tree walking. . . ." ¹

"I felt motion in the landscape; in the fresh, easy-blowing morning wind, and in the earth itself, as if the shaggy grass were a sort of loose hide, and underneath it herds of wild buffalo were galloping, galloping. . . ." ²

"His companion was a dun mare, who had what my father at once called an italic foot, in recognition of the emphatic slant at which she carried it when upon her unwilling travels." ³

If you do not like any of these similes, you are quite free to say so, provided you give your reasons.

Where one word does the work of many: What is in the author's mind? Supply the many words he might have used. (The italics are mine.)

"With the sun in the sky and a *brisk* to the air? . . ." ⁴

"In the grey *skirts* of the fog seamews skirl desolately, . . ." ⁵

"Budd Bobla, whose *catarrhal* name
So fills the nasal trump of fame . . ." ⁶

". . . a spot of *restless* color against the sodden March sky."

Please re-read the passage quoted on page 113 from *One of Ours*, and decide what the word 'restless' implies.

Words that are strange associates: Do you think the combination is successful?

". . . her pale triangular cheeks with long earrings, and her *many-coloured* laugh. . . ." ⁷

¹ Cather, Willa, *A Lost Lady*, p. 115, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

² Cather, Willa, *My Antonia*, p. 17.

³ Howells, W. D., *My Year in a Log Cabin*, p. 10.

⁴ Lowell, Amy, "View of Teignmouth in Devonshire," in *What's O'Clock*, p. 139.

⁵ Fletcher, J. G., quoted, p. 304, Lowell, A., *Tendencies in Modern American Poetry*.

⁶ Holmes, O. W., "How the Old Horse Won the Bet," R. L. S., No. 6, pp. 20-26.

⁷ Cather, Willa, *A Lost Lady*, p. 71, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

"In the *cloud-gray* mornings
I heard the herons flying; . . ." ¹

"Above his *misered* embers, gnarled and gray,
With *toil-twitched* limbs he bends; . . ." ²

Additional Material:

Repetitions of words and images:

"H. D.," "Sea Gods," quoted in Lowell, A., *Tendencies in Modern American Poetry*, p. 268.

Lowell, A., "Guns as Keys: and the Great Gate Swings," in *Can Grande's Castle*, pp. 61-62, from:

"The Ladies, . . ." sixteen lines,

to:

"Looking at peonies."

Benét, W. R., "The Horse Thief," in Forbes, A. P., *Modern Verse*, pp. 75-80.

And especially read Miss Lowell's "Lilacs" (see p. 235 of this book); it is her hymn to springtime in New England. What emotion prompts it? Is there any one line that makes a remembered scene stand before you? "May is much sun through small leaves," does this for me.

b. In these extracts, point out the personal choice of details and the personal impressions:

"She was a spare, tall woman, a little stooped, and she was apt to carry her head thrust forward in an attitude of attention, as if she were looking at something, or listening to something, far away. As I grew older, I came to believe that it was only because she was so often thinking of things that were far away. . . ." ³

"Like a manuscript, all yellow, and with many things deleted,
Yet a manuscript completed, with embellishments most rare,
Berkley Common lies forgotten, with its fields of everlasting,
And the sunlight on the windows of the empty houses there." ⁴

Those of you who know nothing about this author, please tell me how old you judge her to be.

¹ Lowell, A., "Hoar-Frost," in Monroe and Henderson, *The New Poetry*, p. 287.

² Cawein, M., "Penury," in Untermeyer, L., *Modern American Poetry*, p. 100.

³ Cather, Willa, *My Antonia*, p. 11.

⁴ Crane, Nathalia, "Berkley Common," in *The Janitor's Boy*, p. 70.

The choice of details in the following lines leaves no doubt as to the tastes and the age of the character speaking. He has found a simple way to describe his household.

"My Daddy smells like tobacco and books,
Mother, like lavender and listerine;
Uncle John carries a whiff of cigars,
Mamie smells starchy and soapy and clean.

Shandy, my dog, has a smell of his own
(When he's been out in the rain he smells most);
But Katie, the cook, is more splendid than all —
She smells exactly like hot buttered toast!"¹

For vagueness that yet hides none of the writer's feelings, re-read the extract from Frost's "A Hundred Collars," on page 108, and comment on the lines:

"And sends the children down there with their mother
To run wild in the summer — *a little wild.*"

Or his

"Something there is that doesn't love a wall, . . ." ²

And the casual:

" 'Home is the place where, when you have to go there,
They have to take you in.'"

'I should have called it
Something you somehow haven't to deserve.'"³

Until now, we have heard no formal account of the authors we have been quoting, yet they are no longer strangers to us — we have a general idea what to expect from them. It should be interesting to formulate these notions into definite opinions, and then to see whether our surmises tally with what their biographers say. We may also feel bold enough to judge with what skill the biographers handle their subjects.

¹ Morley, C., "Smells — (Junior)," in Forbes, A. P., *Modern Verse*, p. 119.

² Frost, R., "Mending Wall," in *North of Boston*, p. 11. If you do not already know the poem, please read it, and decide what the author means by that opening line.

Cf. Howells, W. D., *Literary Friends and Acquaintance*, p. 155:

"In the things of the world, he [O. W. Holmes] had fences, and looked at some people through palings and even over the broken bottles on the tops of walls; and I think he was the loser by this, as well as they. But then I think all fences are bad, and that God has made enough differences between men; we need not trouble ourselves to multiply them. . . ."

³ "The Death of the Hired Man," in *North of Boston*, p. 20.

5. Taking your revised version as a guide, write a short theme in two sections: (1) a character-sketch, in whatever form you please; (2) your reasons for holding this opinion of the author (material), and for choosing this method of presenting him (form).

6. Read the biographical articles quoted or listed below, and compare them with your own sketch. Criticize them as character-drawings: have the various methods been used suitably and skillfully?

If you prefer to study one of the other writers we have had (Hilda Conkling, Hawthorne, Thoreau, etc.), do so. You must then make your own bibliography, and bring to class a list of the articles or books you have been able to find, with extracts from them. For Hilda Conkling, and for any author writing after 1914, begin by consulting Manly and Rickert, *Contemporary American Literature*. For Hawthorne, Thoreau, and others of the older generations, ask the advice of the Librarian at school or at the Public Library. The additional research work will, of course, receive extra credit.

This work necessitates note-taking, though of a simple kind. You will save yourselves much trouble and confusion in the long run, if you will read:

Dearborn, G. V. N., *How to Study Easily*, pp. 26-29, 65-76, 129-130;
 Kitson, H. D., *How to Use Your Mind*, pp. 26-42;
 Lyman, R. L., *The Mind at Work*, pp. 63-79;
 Morize, A., *Problems and Methods of Literary History*, pp. 34, 35, 292-294;
 Seward, S. S., Jr., *Note-Taking*, pp. 52, 61-68.

If possible, bring a portrait of your author to class. Many of the articles contain one.

Suppose we see how these methods work with the extracts from Robert Frost.

1. Gather the extracts together.

List of poems and fragments of poems

"Now Close the Windows" (*A Boy's Will*)

"To the Thawing Wind" (*A Boy's Will*)

- "The Black Cottage" (*North of Boston*)
 "The Death of the Hired Man" (*North of Boston*)
 "Home Burial" (*North of Boston*)
 "A Hundred Collars" (*North of Boston*)
 "Mending Wall" (*North of Boston*)
 "The Wood-Pile" (*North of Boston*)
 "Birches" (*Mountain Interval*)
 "The Bonfire" (*Mountain Interval*)
 "A Patch of Old Snow" (*Mountain Interval*)
 "Gathering Leaves" (*New Hampshire*)
 "Looking for a Sunset Bird in Winter" (*New Hampshire*)
 "Our Singing Strength" (*New Hampshire*)
 "The Runaway" (*New Hampshire*)
 "Wild Grapes" (*New Hampshire*)

2. Headings under which the passages fall :

Observation

- | | |
|---------------------|-------------------------|
| Sense perceptions : | "Now Close the Windows" |
| 1st and 2d steps : | "The Bonfire" |
| | "To the Thawing Wind" |
| | "The Wood-Pile" |

Imagination

- | | |
|---------------------|---------------------------------------|
| Figures of speech : | "Looking for a Sunset Bird in Winter" |
| | "Our Singing Strength" |
| | "A Patch of Old Snow" |
| Expressive words : | "Birches" |
| | "The Wood-Pile" |

Reflection

- "Gathering Leaves"
 "Wild Grapes"

- | | |
|--|---------------------|
| <i>Feelings of people and
animals described by situa-
tion, thoughts, or actions</i> | "Home Burial" |
| | "A Hundred Collars" |
| | "The Runaway" |

Ways of Expression

- | | |
|---------------------|------------------------------|
| Choice of details : | "The Black Cottage" |
| Vagueness or | "The Death of the Hired Man" |
| understatement : | "A Hundred Collars" |
| | "Mending Wall" |

3. Preliminary Work

E = Environment	O = Observation
T = Temperament	I = Imagination
D = Disposition — turn of mind — interests	R = Reflection
F = Feelings and sentiments	S = Style

Now Close the Windows ----- E¹ Cozy, quiet of indoors in winter

To the Thawing Wind ----- E² The wet restlessness of spring

The Black Cottage, lines 48-50 { O² Details show loneliness of deserted houses

The Death of the Hired Man, lines 118-120 { F² Humorous, but genuine feeling for home. S² Unsentimental. T Every-day speech. S² Sparing of words.

Home Burial, line 9 { F² O² Suggests inner motive by noting outer change of expression. Character-drawing R¹.

A Hundred Collars, opening lines { O³ Quizzical summing up of city man. Character-drawing, F³ D¹ R².

Mending Wall { D² F¹ Kindly, amused insight into country characters. R³ Philosophizing about neighbors. S³ Quaint, unbackneyed style.

The Wood-Pile, lines 5-6; 26 --- O⁴ 1st step in observation (rare with Frost)

The Bonfire, lines 81-84 { O⁵ Another "1st step" S⁵ In spite of leisurely manner, he always reaches his point just in time to fill his lines

A Patch of Old Snow I¹ { Metaphor. Probably philosophizing again in his easy-going way, on the transitory importance of daily events R⁴ D³

Gathering Leaves (analyzed already) New England thrift R⁵

Looking for a Sunset Bird in Winter, line 17 --- Metaphor I²

Our Singing Strength, opening stanza --- Full of metaphors I³

The Runaway --- Love and knowledge of animals F⁵ D⁴

Wild Grapes Full of the feel of the country D⁵ O⁶
Rambling, colloquial lines S⁵
Sums up at the end: hold on with the heart F⁶ R⁶

4. Revised Version:

<p>INHERITED EQUIPMENT SHAPED BY SURROUNDINGS (where he lays his scenes)</p> <p>Writes of the country; a section that knows harsh winters.</p> <p>From the titles of his books, it is New England.</p>	resulting in:	Temperament	Sensitive.
		Turn of mind	Unsentimental (<i>Death of the Hired Man</i> , lines 118-120). Interest in country scenes, country occupations, country people.
		Disposition	Shrewd, keen, unexact; leisurely, has time to gossip (<i>A Hundred Collars</i> ; <i>Mending Wall</i> ; <i>The Runaway</i> ; <i>Wild Grapes</i>).
		Interests	Yet knows the unimportance of minor daily happenings (?) (<i>A Patch of Old Snow</i>).
		Sentiments	Genuine feeling for home (<i>Death of the Hired Man</i> , lines 118-120); quizzical disapproval of citified man (<i>A Hundred Collars</i> , opening lines); sympathy with country people (<i>Home Burial</i> ; <i>Mending Wall</i>); love of animals (<i>The Runaway</i>); don't "let go with the heart" (<i>Wild Grapes</i>).
	Feelings		1st step (<i>The Wood-Pile</i> , lines 5-6, 26; <i>The Bonfire</i> , lines 81-84).
	Observation	1st or 2d step	Details (<i>The Black Collage</i> , lines 48-50; <i>Home Burial</i> , line 9; <i>A Hundred Collars</i> , opening lines; <i>Wild Grapes</i> , lines 80, 87, 88).
	Imagination	True to facts	Wide range of metaphor (<i>A Patch of Old Snow</i> ; <i>Looking for a Sunset Bird in Winter</i> , line 17; <i>Our Singing Strength</i> , opening stanza; etc.).
		Metaphors (Places where he feels at home; familiar occupations)	(<i>The Death of the Hired Man</i> ; <i>A Hundred Collars</i> ; <i>Gathering Leaves</i> ; <i>The Runaway</i> ; <i>Wild Grapes</i> ; etc.).
	Powers of	Humor	Influenced by his surroundings (<i>A Hundred Collars</i> ; <i>Mending Wall</i> ; <i>Gathering Leaves</i> ; <i>Home Burial</i>).
	Reflection (Reasoning)	Opinions	Keen analyst of character (<i>A Hundred Collars</i> ; <i>Mending Wall</i> ; <i>Gathering Leaves</i> ; <i>Home Burial</i>).
		Comments	Neighborhoodly, kindly, wise (<i>Mending Wall</i> ; <i>Wild Grapes</i>);
		Philosophy	thrifty — if he is speaking for himself (<i>Gathering Leaves</i>).
Ways of Expressing Himself	Vocabulary		Sparing of words (<i>The Death of the Hired Man</i> ; <i>Mending Wall</i>).
	Tricks of style		Everyday speech (<i>A Hundred Collars</i> ; etc.). Leisurely, colloquial manner; seems unconcerned with metrical outline, but keeps to it (<i>The Bonfire</i> ; <i>Wild Grapes</i> ; <i>The Death of the Hired Man</i>).

5. From the material gathered here, please write a character-sketch of Robert Frost. "New England" is written all through his books from the title-page to the last line. Yet, as Alice Brown says of the two sisters in *The Mysteries of Ann*, there is in him "something that was human before it was 'New England.'"

Please criticize and compare these character-studies, as already suggested. You will see that our lines from Mr. Frost, few as they are, have led us to the same general conclusions.

6. MATERIAL ABOUT ROBERT FROST

"There is a rigor in the earth north of Boston. Winter is insistent. It frightens the colt who is unused to snow, lets death descend on the autumn, breaks down the birches with its ice storms, overthrows the walls, and reluctantly succumbs to spring. . . ." ¹

"Mr. Frost writes down *exactly* what he sees. But, being a true poet, he sees it vividly and with a charm which translates itself into a beautiful simplicity of expression. He is an eminently sympathetic poet. He wins first by his gentle understanding, and his strong and unsentimental power of emotion; later, we are conquered by his force, and moved to admiration by his almost unapproachable technique. Still, his imagination is bounded by his life, he is confined within the limits of his experience (or at least what might have been his experience) and bent all one way like the windblown trees of New England hill-sides. . . ." ²

"If Robinson's poetry clearly presents the mind of New England, the poetry of Robert Frost no less clearly presents its heart. . . ." ³

" . . . In the lamp light

We talked and laughed, but for the most part listened
While Robert Frost kept on and on and on
In his slow New England fashion for our delight,
Holding us with shrewd turns and racy quips,
And the rare twinkle of his grave blue eyes. . . .

. . . and then

Again Frost's rich and ripe philosophy
That had the body and tang of good draught-cider
And poured as clear a stream. . . ." ⁴

¹ Boynton, P. H., "Robert Frost," in *Some Contemporary Americans*, p. 43.

² Lowell, Amy, *Tendencies in Modern American Poetry*, p. 136.

³ J. G. Fletcher, in *Chapbook*, 1920, May.

⁴ Gibson, W., "The Golden Room," in *Atlantic Monthly*, 1926, Feb., pp. 204-205.

" . . . I scented the sharp air of New England and knew that I stood on familiar ground. I was aware not only of its soil but of its soul — of its sincerity, its laborious conscientiousness, its chilly creeds, its regretful and reverent skepticism, its unimpassioned puritanism, its dour kindliness, and (above all) its cold, peculiar humor. Here was a picture of New England such as no other hand — no, not even Lowell's — had drawn. Here were the shades of Emerson, the transcendentalist, and of Sumner, the highbrow; here, too, the remembered tones of the voices I had heard among the mountains of Vermont. . . .

"But I would like to draw my reader's attention to Frost's skill in packing a line. His words close in and dovetail upon one another. He uses no sawdust and he wastes no words. This, of course, is the result of intense intellectual clarity, combined with repeated pruning, the excision of everything not absolutely essential. . . ." ¹

" . . . even in the conversations frequently introduced into his pieces, he is as economical with words as his characters are with cash. This gives to his work a hardness of outline in keeping with the New England temperament and the New Hampshire climate. There is no doubt that much of his peculiarly effective dramatic power is gained by his extremely careful expenditure of language." ²

" . . . a feat which is rare in contemporary verse: that of giving original and vigorous expression to a moral commonplace. . . ." ³

" . . . Intensely local as the book is, it conveys also a definite sense of the universal . . ." ⁴

Additional References:

Browne, G. H., "Robert Frost, a Poet of Speech," *Independent*, 1916, May 22, Vol. 86, pp. 283-284.

Smith, G., "Four Pioneer Poets," *Independent*, 1916, Vol. 88, p. 533.

Boynton, P. H., *Some Contemporary Americans*, pp. 33-49.

Garnett, E., *Friday Nights*, pp. 221-242.

Untermeyer, L., *Modern American Poetry*, pp. xxxiii, -v; 174.

Wilkinson, M., *Contemporary Poetry*, pp. 11; 110-111.

Also the articles and chapters from which extracts are given.

For a portrait, see Frontispiece in *North of Boston*.

¹ Maynard, T., in *Literary Digest*, 1920, July 17, Vol. 66, pp. 32-33.

² Phelps, W. L., *The Advance of English Poetry in the Twentieth Century*, pp. 238-239.

³ Elliott, G. R., "The Neighborliness of Robert Frost," in *Nation*, 1919, Dec. 6, pp. 713-715.

⁴ Howe, M. A. De W., in *Atlantic's Bookshelf*, 1924, Jan.

MATERIAL ABOUT WILLA CATHER

"Do you perceive (1) a set of impressions acquired at the most plastic age and with a sharpness of configuration never to be lost and (2) an extraordinary blend of intellectual and emotional feeling — of heart and mind — which carried the girl *beyond* the spoken word; and also (3) an imaginative faculty which could go on living a thing after merely hearing about it and living it through to the unnarrated, possibly unexperienced, conclusion?"¹

"Taste and intelligence hold her passion in hand. It is her distinction that she combines the merits of those oddly matched progenitors, Miss Jewett and Walt Whitman: she has the delicate tact to paint what she sees with clean, quiet strokes; and she has the strength to look past casual surfaces to the passionate center of her characters."²

". . . she has the faculty of getting under the skin of each character, or of speaking from his mouth: . . ."³

"What I always want to do is to make the 'writing' count for less and less and the people for more. In this new novel I'm trying to cut out all analysis, observation, description, even the picture-making quality, in order to make things and people tell their own story simply by juxtaposition, without any persuasion or explanation on my part. . . ."⁴

". . . There is ample opportunity in this story of a passionate woman [*A Lost Lady*] for her friend, the author, to moralize and deplore. Such temptations are rigorously resisted. At no point are we asked to applaud or denounce. The reader is reduced to his proper function of being allowed to watch and observe and keep his mouth shut. . . ."⁵

"She has created a group of real persons. . . . And that is a gift that is perhaps quite as rare as a genius for plot-building."⁶

¹ Overton, G. M., *The Women Who Make Our Novels*, p. 258.

² Van Doren, C., in *Nation*, 1921, July 27, Vol. 113, p. 93.

³ Williams, B. C., in *Bookman*, 1920, Oct., Vol. 52, p. 169.

⁴ Quoted from an interview with Miss Cather, by Carroll, L., in *Bookman*, 1921, Vol. 53, p. 216.

⁵ Broun, H., in *New York World*, 1923, Sept. 28.

⁶ Cooper, F. T., in *Bookman*, 1915, Nov., Vol. 42, p. 323.

"Clearly, the effectiveness of such a portrait depends in an unusual sense upon the skill of the painter. Casual as her touches seem, no stroke is superfluous or wrongly emphasized; and we may be hardly conscious how much of the total effect of the portrait is owing to the quiet beauty and purity of the artist's style."¹

Additional References:

Bradford, G., *Atlantic's Bookshelf*, 1922, Nov.

Bookman, 1905, Vol. 21, p. 456, for a brief account of her life.

Bookman, 1921, Vol. 53, pp. 212-216, for a longer one.

"F. H.," *New Republic*, 1921, Jan. 19, Vol. 25, p. 234.

Writer, 1926, Nov., Vol. 38, No. 11, pp. 527-534.

Boynton, P. H., *Some Contemporary Americans*, pp. 162-177.

Overton, G., *The Women Who Make Our Novels*, biographical sketch, pp. 256-257.

MATERIAL ABOUT STEPHEN CRANE

"As special correspondent he had seen two wars; he had been wrecked; he had written eleven books, two still in MS., and when he died last Wednesday his years did not number thirty. He was the type of the nervous, nimble-minded American, slight in figure, shy and kind in manner, speaking little, with a great power of work, a fine memory, and an imagination of astonishing psychological insight. . . ."²

"Crane was a preternaturally sensitive man; he saw everything, he heard, tasted, felt everything with the exquisite aptitude of a convalescent. . . .

". . . and as for 'The Open Boat,' it is precisely the irony and the pity in it that make this grey little tale one of the minor masterpieces of our latter-day literature. . . ."³

"The fact of the matter seems to be this. Crane's mind was more largely subconscious in its workings than that of most men. He did not understand his own mental processes or resources. When he put pen to paper he found marvelous words, images, sentences, pictures all ready to be drawn off and fixed upon paper. His pen was 'a spout,' as he says. The farther he got from his own field, his own in-born tendency, the weaker he became. . . ."⁴

¹ Boynton, H. W., in *Bookman*, 1918, Dec., Vol. 48, p. 495.

² *Academy*, 1900, June 9, p. 491.

³ *Freeman*, 1922, Jan. 18, p. 455.

⁴ Garland, H., in *Saturday Evening Post*, copied in *Book-Lover*, No. 5, 1900, Sept.-Nov.

"He wished to 'see war from within,' and this he did. As a psychological study, *The Red Badge* has a profound interest. It is the imagining of a young man who had never seen war. It is the analysis of a young recruit's soul which is as vivid and clear as the finest anatomical dissection and yet instinct with life and palpitating with emotion. No one can read the book without marveling at the power of the author's imagination, at his success in placing himself in the situation of another. . . ." ¹

"The same swift and unerring characterization, the same keen vision into the springs of motives, the same vivid phrasing, marked *George's Mother*. Here, as in most of his other stories, and in all his episodes, the environment grows round the characters. He takes them at some period of emotional or physical stress, and, working from within outwards, with quick, firm touches, vivifies them into life. . . ." ²

"Crane really paints, with an impressionistic treatment which gives the essentials additional force, partly by systematic exaggeration, partly by discarding the Scott detail. Instead of putting a spell upon your picture-making faculty and compelling it to do wonders for him at seemingly inadequate words of command, he throttles it helpless and imposes his own faculty upon you. You shall, by heaven, see just what he saw — or he will die in the attempt. And you do see it — and this is his art. . . ."

"Crane got recognition for being a describer, and he was little else — . . ." ³

"Impressionism was his faith. Impressionism, he said, was truth, and no man could be great who was not an impressionist, for greatness consisted in knowing truth. . . ." ⁴

"Here we had an artist, a man not of experience but a man inspired, a seer with a gift for rendering the significant on the surface of things and with an incomparable insight into primitive emotions, who, in order to give us the image of war, had looked profoundly into his own breast. . . ." ⁵

¹ "R. H." Preface to the 1917 edition of *The Red Badge of Courage*, p. vii.

² *Academy*, 1900, June 9, p. 491.

³ Dounce, H. E., in *Current Opinion*, 1917, March, p. 203, quoted from *N. Y. Evening Sun*.

⁴ Vosburgh, R. G., in *Criterion*, reprinted in *Book-Lover*, No. 8, 1901, May-June, pp. 338-339.

⁵ Conrad, J., Preface to 1925 edition of *The Red Badge of Courage*, p. vi.

"As a writer he was very modern. He troubled himself little about style or literary art. But — rare gift — he saw for himself, and . . . knew in a flash just what was essential to bring the picture vividly to the reader. His books are full of images and similes that not only fulfil their purpose of the moment, but live in the memory afterwards. . . ." ¹

"But as to 'masterpiece,' there is no doubt that *The Red Badge of Courage* is that, if only because of the marvellous accord of the vivid impressionistic description of action on that woodland battlefield, and the imaged style of the analysis of the emotions in the inward moral struggle going on in the breast of one individual — the Young Soldier of the book, the protagonist of the monodrama presented to us in an effortless succession of graphic and coloured phrases." ²

Additional References:

Academy, 1900, Aug. 11, p. 116, for interesting letters from Crane.

Wyndham, G., "A Remarkable Book," in *New Review*, 1896, Jan., No. 80.

And especially

Beer, T., *Stephen Crane*, with introduction by Joseph Conrad.

Garnett, E., "Stephen Crane and His Work," in *Friday Nights*.

MATERIAL ABOUT AMY LOWELL

"The poems in these volumes are crowded with sense impressions, color, sound, odor, and touch. They are seldom of the delicate or subtler kind or about majestic or expansive subjects. . . . For the most part the pictures, and every poem is built around one or more, are of limited and sophisticated subjects, gardens, studios, book-shops, museums, streets, each an accumulation of vivid and vividly stimulating objects that assail eye, ear, and nostril. The gamut of emotions is very limited. . . ." ³

"The legends provide perhaps the aptest vehicle which Miss Lowell has so far hit upon for the exercise of her peculiar gifts. They are full to the brim of action, which flashes incessantly into pictures. They offer an incomparable field for the author's trick of metamorphosing erudition into imagery. . . ." ⁴

¹ *Academy*, 1900, June 9, p. 491.

² Conrad, J., Preface to 1925 edition of *The Red Badge of Courage*, p. vii.

³ Boynton, P. H., in *Some Contemporary Americans*, p. 84.

⁴ Lowes, J. L., in *Literary Review of the New York Evening Post*, 1921, April 16.

"That quality which has aroused so much admiration and antagonism is most sharply pronounced in Miss Lowell as a human being. It is her amazing vitality coupled with her vigor of utterance; a force so clear-cut and compelling that it sweeps aside objections and objectors — one might almost include objects. She is a conversational dynamo, and the air about her crackles and snaps with energy. . . ." ¹

"Her method is sometimes much like that of the Impressionists, who painted light by laying fragments of pure color side by side . . . she gets the results she wants by what she calls the 'unrelated' method, stringing words and phrases together in a sort of ejaculatory way, without grammatical ties of any sort. . . ." ²

"So persistent is Miss Lowell's colouristic attitude, so nearly unvaried is her habit of presenting people, things, and events in terms of colour alone, that presently she has reduced one to a state of colour blindness. Image kills image, line obliterates line, one page erases another." ³

"She seems content to achieve upon occasion a scattering effect with a charge of buckshot." ⁴

"But reading her gives one the feeling, and the headache, one used to get from the early films: one moment a clear image is visible, the next one is being dazzled by flying specks and splashes." ⁵

"Cinematographic such art undoubtedly is." ⁶

"The mind emerges dizzied, the senses aching, the nerves unstrung, by the endless succession of sheer dazzling surface emotions." ⁷

Professor Bliss Perry points out that an author may disclose quite a different set of characteristics in his verse from in his prose. Miss Lowell has written prose; ⁸ Howells, Crane, and Miss Cather have

¹ Untermeyer, L., in *Independent*, 1916, Aug. 28, Vol. 87, p. 306.

² Smith, G., "Four Pioneer Poets," in *Independent*, 1916, Vol. 88, p. 533.

³ Reprinted from *Scepticisms*, by Conrad Aiken, by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

⁴ Bradley, W. Z., "Four American Poets," in *Dial*, 1916, Vol. 61, pp. 528-530.

⁵ Squire, J. C., in *London Mercury*, 1921, Vol. 3, p. 441.

⁶ Fletcher, J. G., in *Chapbook*, 1920, May, p. 10.

⁷ *Ibid.*, p. 8.

⁸ *Tendencies in Modern American Poetry*; John Keats; etc.

written verse.¹ It would be interesting to put his opinion to the test; to try to detect these differences.

MATERIAL ABOUT EDWIN ARLINGTON ROBINSON

"Pick up any book of Robinson's which you will and you will find a great number of poems devoted to the subject of lives, imagined or real, which were actually or apparently failures. . . . And his voice is the voice of the New England conscience, . . .

". . . it is as a sharp biting etcher of individual portraits that we read him. . . ." ²

". . . His most obvious triumphs have been in the creation of imaginary personalities, and in revealing them through the medium of the dramatic monologs and the dramatic lyric. . . .

"He sometimes makes his readers work hard to pay for their pleasure. . . . The thought is packed very tight, . . . The athletic sparseness of epithet, the suppression of climaxes, the projection of the planes of the poem beyond the lines of the poem itself — these are Robinsonian characteristics that will continue to repel some readers as certainly as they fascinate the adepts. . . ." ³

". . . Mr. Robinson's literary matter is compounded of people who are four parts intellect to one part emotion. They are real characters because of the fire in their souls; but most of them have no physical embodiment, except as the reader supplies it, just as he supplies the backgrounds for them. . . .

". . . His style is like the people of his creation, dominantly intellectual, but touched with emotion. . . .

". . . if Mr. Robinson does not paint, he puts brush and palette in the hands of his readers, and inspires them to give local habitations to the spirits he creates. . . .

". . . healthy pessimism." ⁴

". . . Mr. Robinson analyzes the psychology of his characters to the minutest fraction, he splits emotions and subsplits them. His people are interesting to him because of their thought-processes, or as

¹ Howells, W. D., *Poems; Stops of Various Quills; The Daughter of the Storage and Other Things in Prose and Verse*. Crane, S., *The Black Riders; War is Kind*. Cather, W., *April Twilights*.

² Fletcher, J. G., in *Chapbook*, 1920, May.

³ Perry, B., quoted in *Literary Digest*, 1920, Jan. 10, Vol. 64, pp. 32-33.

⁴ Boynton, P. H., in *Some Contemporary Americans*, pp. 23, 25, 24, 27.

psychic reactions to environment. Indeed, the environment is frequently misty, except where it impinges upon personality. . . ." ¹

" . . . He excels in the clear presentment of character; in pith; in sharp outline; in solid, masculine effort; his voice is baritone rather than tenor.

"To me his poetry is valuable for its moral stimulus; for its clear rather than warm singing. He is an excellent draughtsman; everything that he has done has beauty of line; anything pretentious is to him abhorrent. He is more map-maker than painter. He is of course more than a maker of maps. He has drawn many an intricate and accurate chart of the deeps and shallows of the human soul." ²

" . . . keen and kindly . . .

"Technically, Robinson is as precise as he is dextrous; . . ." ³

"In shrewd understanding of mankind and as a brilliant analyst of character, Mr. Robinson has no superior among American poets. He defines personality with unerring precision and his sympathy is exquisite, his humor urbane, his irony wise. . . ." ⁴

Additional References:

Benet, W. R., *Yale Review*, 1923, Oct., Vol. XIII, p. 162.

Drinkwater, J., *Yale Review*, 1922, April, Vol. XI, pp. 467-476.

Fausset, H. I'A., *Spectator*, 1923, Nov. 17, Vol. 131, p. 759.

Lowell, Amy, *Dial*, 1922, Vol. 72, p. 130.

MacVeagh, L., *New Republic*, 1915, Vol. 2, p. 267.

Morris, L., *Freeman*, 1923, April 18, Vol. VII, p. 140.

Waldo, F., *Outlook*, 1921, Nov. 30, pp. 531-532.

Redman, B. R., *Edwin Arlington Robinson* (Modern American Writers Series).

MATERIAL ABOUT WILLIAM DEAN HOWELLS

To give yourselves a fair chance to know William Dean Howells, you should read more of him. Try *The Rise of Silas Lapham*.

"The most effective scene in fiction to me occurs in 'The Rise of Silas Lapham.' " ⁵

¹ Lowell, Amy, *Tendencies in Modern American Poetry*, p. 181.

² Phelps, W. L., *The Advance of English Poetry in the Twentieth Century*, pp. 211-212. Copyrighted, 1910, by The Macmillan Co. Reprinted by permission.

³ Untermeyer, L., *Modern American Poetry*, p. 110.

⁴ Wilkinson, M., *Contemporary Poetry*, p. 67.

⁵ Harvey, A., *William Dean Howells*, p. 145, New York, the Viking Press, Inc. Copyright, 1917, B. W. Huebsch, Inc.

Can you pick out the scene and explain why you think it effective? How does Howells see to it that we learn all about Silas Lapham in the very first chapter?

Or read *A Previous Engagement*.

"If a cultivated Samoan, absolutely ignorant of the novelist, wished to learn what he could of the man in a half-hour, I am not certain that I should not refer him to 'A Previous Engagement.'"¹

What would the Samoan make of Howells from this one comedy?

Or read part of *The Kentons*; read it wherever Boyne Kenton comes in, "who is certainly the best boy ever put into a grown-up novel, except Clara Middleton's friend Crossjay."²

Or *A Boy's Town*.

"The style is tanned, barefooted, straw-hatted, with stubbed hands and brown finger-nails. It is not first made homely and afterward artistic; it is kept homely, or, if the two elements meet, the homeliness reaps three fourths of the profits of the compact."³

"In the most successful stories of Mr. Howells, on the other hand, the atmosphere is precisely that of Boston or New York during the year or decade described in the story. The realist has succeeded with singular skill in making a vertical sunlight strike upon his pages. . . ."⁴

"He remains to this day, like most of the men and women in his books, an upper middle class New Englander by spiritual descent, enlarged indeterminately, softened and ennobled and at the same time relaxed in fiber — at once refined and blunted in application, by the wider horizons and the haze of idealism emanating from the great plains, West and East, that, in one way or another, have entered into his life and possessed it."⁵

". . . genial is a simpler and better word for his most habitual and most fortunate mood. . . ."⁶

"It is the feeling of the spectator in the playwright's sense that is seldom wanting in Howells' scene. People are an obsession with him;

¹ Firkins, O. W., *William Dean Howells*, p. 238.

² Macy, J., *The Spirit of American Literature*, p. 293.

³ Firkins, *loc. cit.*, p. 28.

⁴ Perry, B., *A Study of Prose Fiction*, p. 272.

⁵ Underwood, J. C., *Literature and Insurgency*, p. 89.

⁶ Cooke, D. G., *William Dean Howells*, p. 39.

when they are long absent, he goes into the byways and hedges and compels them to come in. . . ."¹

"In a number of instances he has wilfully withdrawn every external support from his action. No other realist has carried this exaltation of the character element to such a length, . . . At a point long before the close of *The Undiscovered Country* there is but one obstacle to Ford's happiness, his own stupidity. This is all that need be said about the weakness of some of Howells' characters. They are subnormal because in the absence of obstacles to overcome it requires subnormal people to make a story. . . ."²

"Howells goes from the bottom of American society to the top with equal ease although not, I admit, with equal sympathy. . . . The cultivated American gentleman, the finished American lady, the country bumpkin, the factory hand, the lawyer, the business man, the writer, the young girl of good position in society, the maiden from the rural districts who must go to work in a factory — Howells knows them all. They appear before us with all the distinctness of fine portraiture. Their talk is reported with stenographic accuracy. . . ."³

"The personality of Mr. Howells, as shown both in his objective novels and in his subjective literary confessions, is one that irresistibly commands our highest respect and our warmest affection. A simple, democratic, unaffected, modest, kindly, humorous, healthy soul, with a rare combination of rugged virility and extreme refinement. . . ."⁴

". . . an artist who has not only the wisdom of the head, but the deeper wisdom of the heart."⁵

"For in all this excessive eagerness to be centrally human, is there not one central human thing that Mr. Howells is too often tempted to neglect: I mean himself? A poet, a finished artist, a man in love with the appearances of life, a cunning reader of the mind, he has other passions and aspirations than those he loves to draw. . . ."⁶

¹ Cooke, D. G., *William Dean Howells*, p. 139.

² *Ibid.*, p. 217.

³ Harvey, A., *William Dean Howells*, pp. 32-33, New York, The Viking Press, Inc. Copyright, 1917, B. W. Huebsch, Inc.

⁴ Phelps, W. L., *Essays on Modern Novelists*, p. 59. Copyright, 1910, by The Macmillan Co. Reprinted by permission.

⁵ *Ibid.*, p. 81. Copyright, 1910, by The Macmillan Co. Reprinted by permission.

⁶ Stevenson, R. L., "A Humble Remonstrance," in *Memories and Portraits*, p. 299.

"Sense perception is the foundation of the art of Howells. He deals in what can be seen, handled and touched mortally. . . ." ¹

". . . he is the first among all writers of fiction that I can recall in the importance — the stature, the compass, the weight — that is allotted to the joke in his estimate of life. . . ." ²

"Mr. Howells's pictures are not stiff, hard, accurate photographs; they are photographs with feeling in them, and sentiment, photographs taken in a dream, one might say.

"As concerns his humor, I will not try to say anything. Yet I could try if I had the words that might approximately reach up to its high place. I do not think any one else can play with humorous fancies so gracefully and delicately and deliciously as he does, nor has so many to play with, nor can come so near making them look as if they were doing the playing themselves and he was not aware that they were at it. For they are unobtrusive, and quiet in their ways, and well conducted. His is a humor which flows softly all around about and over and through the mesh of the page, pervasive, refreshing, health-giving, and makes no more show and no more noise than does the circulation of the blood. . . ." ³

"The most obvious characteristic of the work of Howells . . . is its relation to the surface of life and to that surface only. . . ." ⁴

". . . the genius of Howells is objective and not in the least subjective. . . ." ⁵

". . . to trace American 'society' in its formative process, you must go to Howells; he alone shows you the essential forces in action. . . ." ⁶

"Life may be a tempest in a teapot. If it is, Mr. Howells is one of its finest and most faithful recorders. But he puts the emphasis on the teapot and not on the tempest, which is hardly consonant with

¹ Harvey, A., *William Dean Howells*, p. 214, New York, The Viking Press, Inc. Copyright, 1917, B. W. Huebsch, Inc.

² Firkins, O. W., *William Dean Howells*, p. 323.

³ Twain, Mark, *What is Man? and Other Essays*, p. 235.

⁴ Harvey, A., *William Dean Howells*, p. 200, New York, The Viking Press, Inc. Copyright, 1917, B. W. Huebsch, Inc.

⁵ *Ibid.*, p. 201.

⁶ Higginson, T. W., *Short Studies of American Authors*, pp. 36-37.

his often restated, almost militant declaration that literature is life. . . ."¹

"There is a letter from Mark Twain in the third volume of Mr. Paine's wonderful biography which puts this much better than I can. 'You are old enough to be a weary man with paling interests,' it reads, 'but you do not show it; you do your work in the same old, delicate & delicious & forceful & searching & perfect way. I don't know how you can — but I suspect. I suspect that to you there is still dignity in human life, & that man is not a joke — a poor joke — the poorest that was ever continued. . . .'"²

"Mr. Howells's principle is truth. He believes in the transference of life to the page with as little alteration as is compatible with the difference between being and discourse. . . ."³

"But hardly a man of our own times has been on easy terms with so many words, has had the familiarity, the confidence, of so many words, as W. D. Howells."⁴

"William Dean Howells is therefore a master of style, a great writer. His manner of saying a thing has an interest of its own without reference to the thing he happens to be saying. The English language has proved singularly responsive to the touch of William Dean Howells. It yields to him all its subtleties and it never betrays him into the unintelligibilities of writers who are stylists and nothing more. The style of Howells is so highly individualized that a critic would soon recognize his work, however anonymously purveyed. . . ."⁵

"Howells is a reporter — a reporter of genius, to repeat, a humorist of the rarest gifts, an artist with words, but still a reporter. . . ."⁶

"The dialogue in a Howells novel is almost invariably managed with a consummate artistry. No writer of fiction shows an easier mastery of this most difficult of all the departments of his art. The characters in a Howells novel reveal themselves completely in what they say.

¹ Macy, J., *The Spirit of American Literature*, p. 289.

² Cooke, D. G., *William Dean Howells*, p. 255.

³ Firkins, O. W., *William Dean Howells*, p. 270.

⁴ *Ibid.*, p. 304.

⁵ Harvey, *loc. cit.*, p. 106, New York, The Viking Press, Inc. Copyright, 1917, B. W. Huebsch, Inc.

⁶ *Ibid.*, p. 204.

Their conversation is now and then elaborate, but it has a definite relation to the progress of events and never does it inspire dread or an eagerness to skip a page. All the resources of his genius are brought by Howells to bear upon the quality of his dialogue. . . ."¹

" . . . He has no rival in half-hints, in modulations, in subtle phrases that touch the edge of an assertion and yet stop short of it. . . ."²

" 'Mr. Howells has a way of saying things that is perfectly unapproachable,' averred a devoted reader of our author. 'And is not this,' was the rejoinder, 'because of Mr. Howells's way of *seeing* things?'

"And what is Mr. Howells's way of seeing things? may be asked. Let us not stop to say that it is analogical, synthetic — 'veridical,' — but hasten after him, for all answer to this question; picking him up at the happy moment of the 'Landing of a Pilgrim at Plymouth' (see "Certain Delightful English Towns"). Mr. Howells is just asking his fortunate fellow traveller — the 'gentle reader,' — 'Why, I wonder, do we feel such a pleasure in finding different things alike?' And he immediately adds, in whimsical deprecation, 'It is rather stupid, but we are always trying to do it.' Now, in our mind, this taking 'pleasure in finding different things alike,' is the very keynote of Mr. Howells's captivating charm. . . ."

(Quotes from Howells): "little cottage girl who was like a verse of Wordsworth," . . ."³

"He seems to be almost always able to find that elusive and shifty grain of gold, *the right word*. . . ."⁴

"And where does he get the easy and effortless flow of his speech? and its cadenced and undulating rhythm? and its architectural felicities of construction, its graces of expression, its pemmican quality of compression, and all that? Born to him, no doubt. . . ."⁵

"You see how easy and flowing it is; how unvexed by raggednesses, clumsinesses, broken meters; how simple and — so far as you or I can

¹ Harvey, A., *loc. cit.*, p. 113, New York, The Viking Press, Inc. Copyright, 1917, B. W. Huebsch, Inc.

² Higginson, T. W., *Short Studies of American Authors*, pp. 33-34.

³ Thomas, Edith M., "Mr. Howells's Way of Saying Things," in *Putnam's Monthly*, 1908, July, Vol. IV, No. 4, pp. 443, 445.

⁴ Twain, Mark, *What is Man? and Other Essays*, p. 229.

⁵ *Ibid.*, pp. 229-230.

make out — unstudied ; how clear, how limpid, how understandable, how unconfused by cross-currents, eddies, undertows ; how seemingly unadorned, yet is all adornment, like the lily-of-the-valley ; and how compressed, how compact, without a complacency-signal hung out anywhere to call attention to it.

“There are twenty-three lines in the quoted passage. After reading it several times aloud, one perceives that a good deal of material is crowded into that small space. I think it is a model of compactness. When I take its material apart and work them over and put them together in my way, I find I cannot crowd the result back into the same hole, there not being room enough. I find it is a case of a woman packing a man’s trunk : he can get the things out, but he can’t ever get them back again. . . .”¹

Choose one of his *well-shaped paragraphs*, and make the experiment.

“. . . a talent for crystallizing in a phrase or an epithet the essential attribute of any subject, . . .”² (Turn back to page 122.)

“Both in theory and in practice, Mr. Howells is a realist. He believes, . . . that . . . the novel must tell a story in the sense that a picture tells a story, and in no other sense ; in other words, whatever represents a bit of life necessarily tells a story. . . .”³

Additional References :

Firkins, O. W., *William Dean Howells*, pp. 19-24, for a summary of Mr. Howells’s habits, tastes, and opinions.

Atherton, Gertrude, *Current Literature*, 1908, Feb., p. 158 (quoting an interview reported in the *New York Times*), for an unfavorable view of Howells.

¹ Twain, Mark, *loc. cit.*, p. 231.

² Underwood, J. C., *Literature and Insurgency*, p. 101.

³ Vedder, H. C., *American Writers of To-Day*, p. 52.

EXPRESSION IN LANGUAGE

Section II

WORDS AND FEELINGS

The emotional appeal of sound, rhythm, novelty, familiarity, concreteness, etc., was discussed on pp. 19-20. The subject is now brought to the pupil's attention in detail, through the opinions of various writers, and is then illustrated by single words and lines of poetry.

"Our Pleasures and Pains are divided according to their mental origin, into two classes — the Sensations and the Emotions."

(A. Bain, *English Composition and Rhetoric*)

Instead of describing or revealing emotion as you have been doing, have you any idea how to rouse it in your reader?

It has been much easier to write down in cold blood devices to produce the right response when it was a question of working on the reader's powers of observation, imagination, or reflection, than now when it comes to his opinions and feelings. It might seem that we should lose all power to rouse any feeling at all, if we stopped to consider how to do it. And it is true that when we ourselves feel strongly, we are likely to use instinctively the right methods to sway our audience. But we are not sure to. Even if we were, it would be wise to have some notion how to test what we have written off so hastily, and see whether we have made the most of our opportunity.

This is a new aspect rather than a new subject; for without giving this point special thought we have all along been affecting our reader's feelings and opinions. You remember how hopeless we found it to separate our emotions from our sensations. So now, in trying to sway our reader, we must have something to build on; and we shall find ourselves turning back to the old

topics : to our mental and physical make-up, our sense-impressions, our love of novelty, and perhaps more than all to the emotional effect of associations, the power that familiarity and repetition have over us — when a sound, or a rhythm, or a word, or an image, recurs again and again.

First, we must not forget to economize the reader's patience and effort. We see even more reason for this, when we realize that repetition of the wrong sort — monotony or reiteration of ugly sounds — may irritate the reader past all proper response. Mr. BAIN writes: "A smaller amount of pleasure-giving touches will be acceptable, if there be an entire absence of jars, whether discords or others." We must clear the way for our effects.

We begin at a point very close to our physical make-up when we discuss the emotional effect of the sound and of the arrangement of words. We may not all have the same taste: you may like the sound of one word, I of another; but we should probably agree on whether they sound sad, or gay, or heavy, or quick-moving. Agreement is to be expected when words frankly imitate familiar noises, like these mentioned by Professor J. B. WATSON: "Popular language contains many words characterizing noise stimuli such as *hiss, murmur, sigh, boom, bang, rumble, crash*, etc. It is probable that noise stimuli are more potent arousers of emotional reaction than are tonal stimuli. . . . Noises are the stimuli which are most important in daily life. Tone stimuli are of significance mainly in the realm of music."

There is more room for disagreement about the words given by Mr. MCKNIGHT: "Besides the class of words arising from direct vocal imitation of sounds in nature, there is a class of words which owe their origin to a form of association established between the meaning and a certain form of vocal effort. Quickness of movement, for example, is obviously associated with sharpness and brevity of sound. In other instances the nature of the association is less easy to indicate. The association may be not an essential one, but an artificial one created through analogical force. For example, the initial sound *bl-* becomes associated with the expression of disgust, less from physiological reaction, although that may be a contributory element in the explanation,

than because of its repeated occurrence in *blasted*, *blamed*, *blooming*, *blowed*, *blessed*, *bloody*, *blithering*. An English-speaking person can hardly fail to feel a certain quality common to words ending in *-sh*, such as: *crush*, *bosh*, *slosh*, *squash*, *plush*, *hush*, *mush*, *flush*, *blush*, *tush*, and *cushy*, and a quality related but different in: *mash*, *crash*, *splash*, *hash*, *rash*, *smash*, *trash*, *quash*, *clash*, *dash*, *lash*. Again, there is a quality common to words beginning with *fl-*, as in *flame*, *flit*, *flutter*, *flare*, *flicker*, *flimmer*, *flash*, *flurry*, *fluster*, *flirt*, *flag*. This association between certain sounds and certain meanings comes to form a part of the 'Genius of the Language' and affords a basis on which new words may be created, a word creation, which, therefore, is never at an end."

The effect on us of the repetition of a sound, as in rhymed verse, has not much to do with our appreciation of the sound of single words. It seems rather to belong with our sense of rhythm, which is as much a part of us as our pulse-beat. When EMERSON calls us "lovers of rhyme and return," he is merely describing what he later calls "the rhythmic structure of man." Mr. H. A. OVERSTREET has the same thing to say, and also Professor J. B. GREENOUGH, and Professor G. L. KITTREDGE.

OVERSTREET: "Rhythm is a fundamental quality in human life. It might be called the 'carrying on' quality."

GREENOUGH and KITTREDGE: "Primitive man may not have sung like the birds, but there is certainly a natural rhythm in language to which the mind and feelings immediately respond, just as there is a natural rhythm in the beating of the heart, the drawing of the breath, and even in many movements of the body which we call 'voluntary' and regard as arbitrarily controlled by the individual will."¹ You will not doubt the varied effect of rhythm if you first think of listening to a lullaby and then to a quick-step march.²

Rhyme and rhythm are but two out of many kinds of repetition. Another is the familiarity of old association.

¹ *Words and Their Ways in English Speech*, pp. 6-5. Copyright, 1901, by The Macmillan Co. Reprinted by permission.

² We have to take the power of association into account several times. Cf. pp. 75-77; 80; 191-193.

"Sensations and imagery are less elusive than emotion; and poets and artists have attempted to retain their emotions by associating them with images of sensation."

(G. Wallas, *The Art of Thought*)

"But if it remain vague and undetermined, emotion is not capable of begetting sympathy. It must be personal, individual, due to a specific cause."

(F. Boillot, *The Methodical Study of Literature*)

Just as our imagination has to draw its material from everyday life, so our feelings are stirred most powerfully by definite, concrete facts. There are a few general terms, to be sure, that have become so familiar to us through constant use that their associations are strong enough to waken feelings,¹ but usually Mr. BAIN is right in saying that "for effects of emotion, a prime requisite is concreteness . . . the awakening of emotion being largely dependent on the recall of sensible images." He covers both cases when he says: "The intensity of our feeling towards any object has an exact measure in the frequency of its recurrence, and the degree of its persistence in the thoughts." Feeling attaches interest to words in the same way as to relics and keepsakes.

Some curious habits of speech have resulted from this tendency of ours to associate our emotions with something outside rather than inside ourselves. As you know, we often mention the sign of a feeling for the feeling itself; and we like to dress up our surroundings in our own emotions, and stand off to have a look at them. Even the weather has a share of this treatment when we speak of a "gloomy day," or of the "pitiless cold." And a quite unfeeling event is called "joyful news," or a "sad loss."

We are on solid ground when we build our effects with words that carry "many subtle networks of association," but we shall not satisfy our reader with them alone. He likes novelty — an occasional surprise to prevent a deadly monotony.

¹ Cf. Mr. Brooks and M. Bezard on "overtone," pp. 192-193. Miss Rickert gives a list of abstract terms which have emotional force: "love, mother, child, sorrow, death, pain, comfort, morning, glory, war, play, work, food, luxury, poverty, faith, charity, sin, hope."

SHIPHERD: "It is usually a pattern of easy words that gives a sentence grace, and any octosyllabic explosion blows the thought quite off its track."¹

SPENCER sees no harm in this: "A word which in itself embodies the most important part of the idea to be conveyed, especially when that idea is an emotional one, may often with advantage be a polysyllabic word."

And in our eagerness for well-trying words, we must take care not to use any that are worn out. Emotion is hard on words: SMITH: "Words which are emphatic, and express feelings of wonder, admiration and surprise, are especially liable to change their meaning. Strong feelings not only need strong words, but they need new ones, when the strength of the old ones which have been employed is exhausted."

GREENOUGH and KITTREDGE: "The psychology of exaggeration is simple enough. Strong feeling demands strong words. If, as often happens, we feel more strongly than the occasion warrants, we use terms which, though not too strong for our feeling, are disproportionate to the facts of the case. If others do the like, and employ the same words, the vocabulary of the language is affected. Our strong word becomes the sign of a less emphatic idea. It loses vigor and relaxes its hold on its original meaning."²

Before the discussion ended, just in time, it occurred to one pupil to ask:

"You used to tell us to leave something for the reader to supply. Couldn't we sometimes merely suggest our opinions or feelings?"

Indeed you could. One of the best ways of conveying a strong emotion is to hold it back, and let the reader surmise what you feel. Let me find what Mr. BAIN writes about that. Here it is: "The topic of suggestiveness has numerous bearings, as regards power of representation. One important circumstance is restraint, or reserve of emotion."

¹ Shipherd, H. R., *The Fine Art of Writing*, p. 202. Copyright, 1926, by The Macmillan Co. Reprinted by permission.

² *Words and Their Ways in English Speech*, p. 309. Copyright, 1901, by The Macmillan Co. Reprinted by permission.

Subjects and Suggestions

How to Rouse Feelings and Influence Opinions

Our ancestors' belief in the power of language — power that we hope to acquire — is recorded in the derivation of certain words. Our word "spell," with all its suggestion of resistless potency, once meant "word" ("gospel" is literally, "good tidings"). An "infant" is someone who "cannot speak," and he is helpless; an "author" is an "increaser" or "promoter." We have, then, powerful instruments in hand when we manipulate words.

I. *Effect of Single Words*

Words may evoke feelings and attitudes "as sounds and again as movements of articulation." — OGDEN and RICHARDS.

"There are words that chuckle; words that laugh right out; words that weep; words that droop and falter." — OVERSTREET.

A. Sound

1. Can you think of any words that do these things?
2. Which of these words sound gloomy; which cheerful? Is it the actual sound, or some association?

northern; southern; east; west; gloaming; lilt; mellow; yellow; oriole; wagtail; whippoorwill; pond; pool; brook; river; lake; ocean; sea; tall; high; little; small; morose; convivial; chimpanzee; ourang-outang.

Can you draw any conclusions about vowel-color from your decisions?

3. What does the sound of these words convey to you?

sing; ring; fling; wing; spring; swing; sting; string.

And these?

groan; grin; green; grain

grope; grip; grape; group

scope; skip; scoop

dazzle; drizzle; fizzle; frizzle; sizzle

match; batch; scratch; snatch; thatch; hatch; patch; latch; catch

stretch; fetch; wretch

Do consonants or vowels have more effect?

B. Movement

What feeling of movement do these words give you? labored or tripping? smooth or jerky? lazy or active? leisurely or hurried?

ample; enough; adequate; copious

fly; soar

think; muse; ponder; meditate
tamper; meddle
sonorous; noisy
frolic; play
rare; delicate
big; bulky; lumbering
severe; rigorous
cocky; conceited; pert

awake; aware; conscious
belittle; dwarf
warp; ply; bend
binding; obligatory
harmonize; match
downy; feathery
tottering; unstable
flimsy; sleazy

Which of the synonyms would be suitable if you were relating something light and amusing? which for an impressive and amazing, or even an alarming or horrible story?

Are there any single words or short phrases that have appealed to you in your reading as beautiful in sound? Do you like Shakespeare's "young-eyed cherubim," or "cloud-cap't towers"? Or Keats's linen "smooth and lavendered" and the nightingale's "full-throated ease"? Is the name "anemone" more musical in your ears than "ragweed"?

Can you tell what emotion is roused by the words you picked out? It is not enough to say you like or dislike them, for you can probably trace your preferences to some association and feeling.

II. *Effect of Familiarity*

A. Repetition

"In all writing of the first order, the symbols which we call 'words' are chosen and arranged with the utmost care to secure certain effects of sound and rhythm as well as to awaken images and associations of particular types — all tending to the creation in the mind, not of a series of facts, but of an emotional perception of some aspect of truth." — RICKERT.

1. Rhyme, or repetition of sound

I have found several passages (and I wish you would find others) in which certain sounds are often repeated. Does the recurrence of the sound have any effect on you? Does it increase your admiration, awe, enthusiasm, fear, horror, reverence, or make you downcast or light-hearted? How much do you think the author was influenced in his choice of these words by their sound; or was he looking out only for their significance? How much do you think he should have been influenced?

"And every acre of the woods,
 With little bird-like beaks of leaves and buds,
 Brags of its beauty; . . ." ¹

¹ Cawein, M. J., "The Hylas," in *The Vale of Tempe*, p. 5.

"The moon-orchestra then begins to stir :
 Juggle of fiddles commence their crazy dance in the darkness ;
 Crickets churr
 Against the stark reiteration of the rusty flutes which frogs
 Puff at from rotted logs
 In the swamp. . . ." ¹

Additional Material:

See Lowell, Amy, "Red Slippers," in Monroe and Henderson, p. 288.

2. Rhythm

Feelings and attitudes may be evoked through "the rhythmic and metrical effects of word arrangements." — OGDEN and RICHARDS.

"Well-chosen words, arranged in a felicitous order, have a peculiar cadence which pleases the ear, irrespective of any meaning which they convey to the mind." — GREENOUGH and KITTREDGE.²

a. We have mentioned the rhythm of lullabies and marches as having unmistakable effect. Rhythm with less obvious intent may strike each one of you differently, or may leave you unmoved. It will be interesting to compare your impressions of the following extracts.

"Blueberries as big as the end of your thumb,
 Real sky-blue, and heavy, and ready to drum
 In the cavernous pail of the first one to come !
 And all ripe together, not some of them green
 And some of them ripe ! You ought to have seen ! . . .

It must be on charcoal they fatten their fruit.
 I taste in them sometimes the flavour of soot.
 And after all really they're ebony skinned :
 The blue's but a mist from the breath of the wind,
 A tarnish that goes at a touch of the hand,
 And less than the tan with which pickers are tanned. . . ." ³

See p. 39 of this book :

Lowell, J. R., "The Sirens"

¹ Fletcher, J. G., "The Moon's Orchestra," from *Down the Mississippi*, quoted in Monroe and Henderson, *The New Poetry*, p. 157. Cf. "H. D.," "Sea Gods," from *Sea Garden*. See Amy Lowell's comments, *Tendencies in Modern American Poetry*, pp. 268-270.

² *Words and Their Ways in English Speech*, p. 4. Copyright, 1901, by The Macmillan Co. Reprinted by permission.

³ Frost, R., "Blueberries," in *North of Boston*, pp. 59, 60.

See p. 50:

Markham, E., "Lincoln, the Man of the People"

See p. 64:

Wood, C., "Berkshires in April"

b. Write a passage on some subject that appeals strongly to you, with the special purpose of affecting your reader by the repetition of sounds or the rhythm of your phrases. But do not overdo this device, or you will fail in your purpose.

Suggestion: Some episode in Colonel Lindbergh's life.

"One sound suggests, echoes, demands, and harmonizes with another; and the art of rightly using these concordances is the final art in literature." — R. L. STEVENSON.

B. Association

1. Abstract words

Words may evoke feelings and attitudes "through many subtle networks of associations, the contents of their occurrences in the past." — OGDEN and RICHARDS.

"We should dwell, for instance, upon the curious fate which, while some words fade to the thinnest skeleton, almost shadow, of substantial value, crowds others with pregnancy and force." — WHITNEY.

Make a list of ten abstract words that, because of long service, rouse in you some definite feeling or opinion. Ex.: *health, wealth, happiness, freedom, youth, age, beauty, evil, good, peace.*

2. Concrete words

"Sensations and imagery are less elusive than emotion; and poets and artists have attempted to retain their emotions by associating them with images of sensations." — WALLAS.

Study the extracts from Brooks given on pages 191-192, 194. Where do you feel your interest slacken? Does it hold, and are you more impressed with the strange fortunes of words, when he is concrete or when he generalizes?

"Finally, touch, as Sully-Prudhomme has remarked, is perhaps the most abundant source of association between the idea of the physical sensation and an emotional state; compare the terms touching, hard, tender, heavy, firm, solid, harsh, penetrating, poignant, piquant, etc. At bottom of all those associations there is a common emotional colouring which both causes and supports them." — RIBOT.

Do you agree? The way to decide is to think up words derived from the other senses and compare them with the touch-derived words. Make a start by referring to the list on page 75. W. Swinton's *Rambles among Words* will help you.

3. Emotions associated with something outside ourselves

a. Outward signs of feelings

When we put the outward sign of a passion for the passion itself, "the advantage consists in giving a fictitious objectivity to the mental fact." — BAIN.

We have seen so much of what outer signs can do in revealing emotions, that all we need is to go over the material with a shift of view, and ask ourselves how much we are moved by these descriptions. Pick out some other passages that you find stirring because of the outward signs given in them.

b. We like to dress up our surroundings in our own emotions, and stand off to have a look at them; or, as Mr. Bain puts it, to attribute "to things inanimate some quality of living beings."

"The people transfer adjectives whose idea is borrowed from man to inanimate objects." — BRÉAL.

The myths that have come down to us from the beginnings of history, record the same readiness to impute human motives and reactions to outside objects. It made the countryside more companionable to the Greeks to people it with nymphs, dryads, and personified winds, that showed the various familiar human characteristics. It was an outlet to their feelings to put the blame for failures and mistakes on to some cranky god or goddess. And before we scoff at their childishness, we must remember the relief it is to us to abuse tools or machines, when we bungle our modern undertakings.

Poets have never lost the habit of frank personification, and language, which is "instinctively poetical," carries down to us innumerable words from the old myths, *zephyr*, *phaeton*, *panic*, *æolean*, etc. Nor are our daily humdrum expressions less instinctively poetical: *dumb waiter*, *blind alley*, *hopeless efforts*, *wise counsel*.¹

1. Bring to class a short poem in which you find that the author has personified his surroundings.

2. Find twenty-five words that reflect Greek or Roman mythology.²

3. Think of at least ten familiar expressions, in which we "attribute to things inanimate some quality of living beings."³

¹ Refer to p. 47: "lonesome songs"; and p. 114: "restless color."

² See Sabin, F. E., *Classical Myths that Live Today*. Scattered through the book are sections headed, "In Words," or "In Words and Expressions." Appendix B is a summary of these expressions.

³ There are comic possibilities in this device:

"How would it be if we slid into the dining-room and thrashed the whole thing out quietly over a thoughtful steak or something?" (Wodehouse, P. G., *The Small Bachelor*, p. 218.)

III. *Effect of Novelty*

A. Long Words for Emotional Effect

"A word which in itself embodies the most important part of the idea to be conveyed, especially when that idea is an emotional one, may often with advantage be a polysyllabic word." — SPENCER.

Is Spencer's advice taken in these extracts?

"Absurd ideas took hold upon him. . . . He thought that he did not relish the landscape. It threatened him. . . . A house standing placidly in distant fields had to him an ominous look. The shadows of the woods were formidable." ¹

"And in the old catalpa-tree
A cat-bird sang immoderately." ²

See p. 113, of this book for Coatsworth, E. J., *Inland*:

"He loved the fog when it came thick and gray
And touched his fields with dim immensity."

See Appendix to p. 241, for Kerfoot, J. B., *How to Read*, p. 89.

B. Hyperbole — Exaggeration

"*Annoy*, now applied to the milder causes of irritation, was once a very strong word, but human love of exaggeration has emasculated it." — WEEKLEY.

Make a list of worn-out words from your own vocabulary. Contrast the use to which you put them with their original significance. Can you think of substitutes that have not lost their vigor?

C. Restraint — the Surprise of Understatement

Bring to class a paragraph or a stanza from some author who has moved you because of his restraint.

Examples:

See p. 179: Atherton, Gertrude, the end of the extract from *The Conqueror*, p. 300.

See p. 179: Hough, E., *The Magnificent Adventure*, p. 242.

See pp. 179-180: Frost, R., "Not to Keep," in *New Hampshire*, p. 97.

Try your hand at stimulating your reader's response by understating your feelings or opinions.

Suggestions for Subjects

Waking in a strange hotel

How a crowd affects me

¹ Crane, S., *The Red Badge of Courage*, p. 38.

² Lowell, Amy, "Evelyn Ray," in *What's O'Clock*, pp. 14-23.

A Good Word for Winter (Title taken from J. R. Lowell)

Everyday people

Mother's photograph on her passport

Subjects for Short Themes on Feelings and Opinions

See page 61, *ex. d, e, f.*

Did the music or the pictures rouse your feelings? If so, describe the effect on you, and try for the same response in your reader.

See page 101:

The other day each of you drew a chart of some emotion, and tabulated such comments as physiology and psychology might make. With this chart as a background, do your best to describe that emotion in the most effective way. You cannot tell which method is the best, unless you try them all — but very briefly.

1. Give: the person's external circumstances and his thoughts; the bodily reactions; expressions, gestures, behavior; sense-perceptions. (Keep only the treatment you prefer.)

2. Take every advantage of variety in style: there are great resources in choice of words and figures of speech, if you will only tap them. Try first one way and then another; observe the effect of concreteness, or of occasional vagueness. But, above all, remember that the reader had rather be furnished with material for his own conclusions than depend on yours.

See page 96:

We all found that there was at least one thing that roused strong feeling in us, either pleasant or unpleasant. When you are confronted with an object, or person, or subject, to which you are either favorably or unfavorably disposed, how does it make you feel; that is, what are you almost sure to think, or do, or say? What are your sensations, expressions, gestures? How do external things look to you, or sound, or feel? Your style should reflect and communicate your emotion.

To return to the landscapes facing pages 98 and 99. You have felt the artists' moods. What would the artists say if they were to use words instead of paints; and how would they say it? Please write their accounts yourselves, choosing any means of expression that seems to you fitting.

See pages 123, *r. 2*:

In your descriptions of the passers-by, did you consciously try to influence your reader's feelings towards them? Rewrite your first attempt, with the aim to rouse some one definite response: pity, scorn, fear, admiration, curiosity, etc.

CHAPTER III

THE PLOT

ON p. 11, personality was defined as what a person *does*, and the *way* he does it — a definition that sanctions observation of behavior as an approach to narration. CHAPTER III: THE PLOT (OR WHAT HAPPENS) has developed from this definition. The pupil is confronted by the *principles* of *interest, truth, probability, utility*, the outcome of other methods of studying composition, and is shown that, prepared as he has been, he measures up to the requirements of story-writing.

WHAT HAPPENS

If now we were to make the complacent assertion, "We are ready to write stories, biographies, or any kind of tale," we should lay ourselves open to indignant questions:

"Are you familiar with the *Laws of Interest, Truth, Probability, and Utility?*"

"What should a complete narrative include?"

"How about the use of dialogue?"

Shall we give these objectors a hearing? Why not let them explain their principles and see how they differ from ours?

PRINCIPLES OF COMPOSITION

Principle of Interest

To be vivid, to make people see and understand, is the first essential. The central idea should stand out.

Principle of Truth

Observation and imagination (or: direct and imagined observation) should furnish precise and concrete details.

Principle of Probability

Reflection should complete and adapt the details, until they are thoroughly explained by their antecedents.

Principle of Utility

Facts should be carefully chosen, restricted to those that are necessary, and developed in proportion to their value in proving the central idea.

A Narrative, to be complete, should indicate :

1. The *Events* (acts, gestures, words, of the characters)
2. The *Circumstances* of the events :
 - (a) situation : time, place
 - (b) characters : portrait, physical condition
3. The *Causes* or *Incentives* of the events :
disposition, feelings and opinions, thoughts of the characters
4. The *Consequences* or *Results* of the events
5. A summarizing *Judgment* of the events

THE USE OF DIALOGUE

1. Direct discourse, or dialogue, should be used whenever it adds interest and vivacity, rapidity of action, or knowledge of the characters (*Laws of Interest and Utility*).

2. It should be appropriate, in ideas and in style, to the situation and to the people (*Laws of Truth and Probability*).

After all, this is not unknown ground to us. The *Principle of Truth* deals (though not exclusively, of course) with the preparatory stage, with observing and gathering material; the *Principles of Probability* and *Utility* deal with the second stage, the arranging and thinking stage; the *Principle of Interest* with the third stage, with style and words. Story-telling is evidently the very opportunity to add imagination and reflection to observation.

Nor in a complete narrative is there anything that is new to us: acts, gestures, words, dispositions, feelings and opinions, thoughts, portraitures, surroundings—all old cronies. A story is only a series of such incidents as we have been handling separately right along.

Dialogue, "this most difficult of all the departments,"¹—can we manage that? Certainly not without much practice,

¹ Harvey, A., *William Dean Howells*, p. 113, New York, The Viking Press, Inc. Copyright, 1917, B. W. Huebsch, Inc.

and then only if we can find a starting point. But wait a minute: we have learned much about people from "*what* they say" and "*how* they say it." Perhaps we can make a start from this clue. If, at any place in the story, the important point is *what* is said, by all means use indirect discourse — the shortest, quickest form; but, if you want your reader to know more about the speakers and their environment ("what they have lived through"), that is the time to let them speak for themselves, and show *how* they say it.

So there is nothing in all this that we have not been working up to by observing, imagining, reflecting. We will remember that the word "character" sums up what a person *does*; that in a world full of human beings who are all *doing* something, material for a story is bound to accumulate; and we will go ahead.

Still, please examine these principles of composition: where there are several methods of accomplishing an end, we cannot know too many. One way to traverse an unfamiliar country is to discard maps, and follow the points of the compass; also it is wise to become acquainted with the road laws, for it would avail us little to set forth in the right direction, and then be smashed up or arrested on our way. Yet, while we are actually in motion, it is seldom a good plan to combine two methods — to hold open our map with one finger and our road laws with another: we should be so constantly shifting from guidebook to guidebook that we should make scarcely any headway. And while we are actually busy observing, imagining, and thinking, it is not well to break away from one method; it is better to seize some odd moment through the day to check up our progress, or take our bearings, with the help of another instrument. Perhaps you have been watching an approaching thunderstorm, and, with the chart in mind, you have jotted down the impressions made on your various senses. When your notes are taken, you want to be sure that your description is logical, that you have shown cause and effect, that in it the poplar leaves are not beaten back, with their silvery side exposed, before the dark wind cloud is upon them. You scrutinize closely what you have written; in other words, you test it by the *Principle of Probability*.

The best preparation for this scrutiny of our own writing is to practise it beforehand in our reading.

Subjects and Suggestions

Principles of Composition

a. Truth and Probability

How do these passages stand the test for *truth* and *probability*: are the situations closely observed and logically explained?

“ ‘Come in,’ she whispered, coloring with pleasure under his gaze; and she made haste to shut the door after him, with a luxurious impatience of the cold. She led the way into the room from which she had come, and set down the lamp on the corner of the piano, while he slipped off his overcoat and swung it over the end of the sofa. They drew up chairs to the stove, in which the smouldering fire, revived by the opening draft, roared and snapped. It was midnight, as the sharp strokes of a wooden clock declared from the kitchen, and they were alone together, and all the other inmates of the house were asleep. The situation, scarcely conceivable to another civilization, is so common in ours, where youth commands its fate and trusts solely to itself, that it may be said to be characteristic of the New England civilization wherever it keeps its simplicity. It was not stolen or clandestine; it would have interested every one, but would have shocked no one in the village if the whole village had known it; all that a girl’s parents ordinarily exacted was that they should not be waked up.”¹

TELLING THE BEES

BY

J. G. WHITTIER

Here is the place; right over the hill
Runs the path I took;
You can see the gap in the old wall still,
And the stepping-stones in the shallow brook.

There is the house, with the gate red-barred,
And the poplars tall;
And the barn’s brown length, and the cattle-yard,
And the white horns tossing above the wall.

¹ Howells, W. D., *A Modern Instance*, p. 7.

There are the beehives ranged in the sun ;
And down by the brink
Of the brook are her poor flowers, weed o'errun,
Pansy and daffodil, rose and pink.

A year has gone, as the tortoise goes,
Heavy and slow ;
And the same rose blows, and the same sun glows
And the same brook sings of a year ago.

There's the same sweet clover-smell in the breeze ;
And the June sun warm
Tangles his wings of fire in the trees,
Setting, as then, over Fernside Farm.

I mind me how with a lover's care
From my Sunday coat
I brushed off the burrs, and smoothed my hair,
And cooled at the brookside my brow and throat

Since we parted, a month had passed, —
To love, a year ;
Down through the beeches I look at last
On the little red gate and the well-sweep near.

I can see it all now, — the slantwise rain
Of light through the leaves,
The sundown's blaze on her window-pane,
The bloom of her roses under the eaves.

Just the same as a month before, —
The house and the trees,
The barn's brown gable, the vine by the door, —
Nothing changed but the hives of bees.

Before them, under the garden wall,
Forward and back,
Went drearily singing the chore-girl small,
Draping each hive with a shred of black.

Trembling, I listened : the summer sun
Had the chill of snow ;
For I knew she was telling the bees of one
Gone on the journey we all must go !

Then I said to myself, "My Mary weeps
 For the dead to-day:
 Haply her blind old grandsire sleeps
 The fret and the pain of his age away."

But her dog whined low; on the doorway sill,
 With his cane to his chin,
 The old man sat; and the chore-girl still
 Sung to the bees stealing out and in.

And the song she was singing ever since
 In my ear sounds on:—
 "Stay at home, pretty bees, fly not hence!
 Mistress Mary is dead and gone!"

b. *Utility*

1. Does this passage include all the elements of a complete narrative? If not, explain the omission on the ground of *utility*: what is missing, and why? What is the text meant to emphasize? What is the dominant idea? Which element is most developed? Why?

"Not without toil and danger was this enterprise to advance.¹ When at length the last stroke of a settler's cabin had died away over the lowland forest, the great river began in earnest to exact its toll.

"Continually the boats, heavily laden as they were, ran upon shifting bars of sand, or made long *détours* to avoid some *chevaux de frise* of white-headed snags sunk in the current with giant uptossing limbs. Floating trees came down resistlessly on the spring rise, demanding that all craft should beware of them; caving banks, in turn, warned the boats off; and always the mad current of the stream, never relaxing in vehemence, laid on the laboring boats the added weight of its mountains of waters, gaining in volume for nearly three thousand miles.

"The square sail at times aided the great bateau when the wind came upstream, but no sail could serve for long on so tortuous a water. The great oars, twenty-two in all, did their work in lusty hands, hour after hour, but sometimes they could hardly hold the boats against the power of the June rise. The setting poles could not always find good bottom, but sometimes the men used these in the old keel boat fashion, traveling along the walking-boards on the sides of the craft, head down, bowed over the setting-poles—the same manner of locomotion that had conquered the Mississippi.

¹ The Lewis and Clark Expedition across the wilds of the North American continent (1804-1806). It was successful in reaching the Pacific.

"When sail and oar and setting-pole proved unavailing, the men were out and overboard, running the banks with the cordelle. As they labored thus on the line, like so many yoked cattle, using each ounce of weight and straining muscle to hold the heavy boat against the current, snags would catch the line, stumps would foul it, trees growing close to the bank's edge would arrest it. Sometimes the great boat, swung sidewise in the current in spite of the last art of the steersmen, would tauten the line like a tense fiddle-string, flipping the men, like so many insects, from their footing, and casting them into the river, to emerge as best they might.

"Cruzatte, Labiche, Drouillard — all the French voyageurs — with the infinite French patience smiled and sweated their way through. The New Englanders grew grim; the Kentuckians fumed and swore. But little by little, inch by inch, creeping, creeping, paying the toll exacted, they went on day by day, leaving the old world behind them, morning by morning advancing farther into the new.

"The sun blistered them by day; clouds of pests tormented them by night; miasmatic lowlands threatened them both night and day. But they went on.

"The immensity of the river itself was an appalling thing; its bends swept miles long in giant arcs. But bend after bend they spanned, bar after bar they skirted, bank after bank they conquered — and went on. In the water as much as out of it, drenched, baked, gaunt, ragged, grim, they paid the toll. . . ." ¹

2. Compare these two texts: which better applies the principle of utility to the choice of details? Do you find anywhere what seems to you a lack or an excess of detail? If so, give your reasons for thinking as you do.

"When he was four years old he was sent to a small school, which happened to be kept by a Jewess. In spite of his precocity his parents had no wish to force a mind which, although delightful to them in its saucy quickness, aroused no ambitious hopes; they sent him to school merely that there might be less opportunity to spoil him at home. His new experience was of a brief duration.

"Hamilton on a Sunday was reading to Rachael in the library. Alexander shoved a chair to the table and climbed with some difficulty, for he was very small, to an elevated position among the last reviews of Europe. He demanded the attention of his parents, and, clasping his hands behind his back, began to recite rapidly in an unknown tongue. The day was very hot, and he wore nothing but a white apron. His little pink feet were bare on the mahogany, and his fair

¹ Hough, E., *The Magnificent Adventure*, pp. 168-169.

curls fell over a flushed and earnest face, which at all times was too thin and alert to be angelic or cherubic. Hamilton and Rachael, wondering whom he fancied himself imitating, preserved for a moment a respectful silence, then, overcome by his solemn countenance and the fluency of his outlandish utterance, burst into one of those peals of sudden laughter which seem to strike the most sensitive chord in young children. Alexander shrieked in wrath and terror, and made as if to fling himself on his mother's bosom, then planted his feet with an air of stubborn defiance, and went on with his recital. Hamilton listened a moment longer, then left the house abruptly. He returned in wrath.

" 'That woman has taught him the Decalogue in Hebrew!' he exclaimed. ' 'Tis a wonder his brains are not addled. He will sail boats in the swimming-bath and make shell houses in the garden for the next three years. We'll have no more of school.' " ¹

THE MEETING

BY

A. J. BURR

(One of the tragic figures of the war is the "canary," the name used in the English munition works for the women whose work with picric acid has produced a disease of the mucous membranes which turns the skin an even dull yellow. To present knowledge the condition is incurable.)

She was a blossoming slip of English May,
 All white and rosy, when he went away,
 Her soldier who is coming back today —
 The girl whose beauty in that hell afar
 Lighted his homesick dreamings like a star.
 The front is not where all the battles are.
 In the munition works, it came her turn
 To take a place among the fumes that burn
 Roses and white alike to yellow clay.
 She went without complaint — only the tears
 Fell softly for the long unlovely years
 Over the flush he would not see again.
 And now she waits in anguish for the train,
 For though his love upon a rock he set
 She knows that she will see — and not forget —
 The pitiful horror of his first surprise.

¹ Reprinted by permission from *The Conqueror*, by Gertrude Atherton. Copyright, 1916, by Frederick A. Stokes Company. Pp. 58-59.

He, wounded, weary, seeking healing joy
 And finding . . . this. And now she sees her boy
 Far down the platform — coming — but how slowly —
 And now her fears, herself, forgotten wholly
 She runs, she clings to him. Those darkened eyes
 See nothing but the pictures memory shows.
 He holds her fast — “My rose! my little rose. . . .”

c. Utility vs. Interest

Often the principles work together and help each other out, but it is conceivable that, for instance, the *principle of interest* might conflict with the *principle of utility*. It may be that a certain subject gains in vivacity when written in direct discourse, although this form is not essential, and is a roundabout way to treat it. The principle of interest would then probably have priority over the principle of utility.

Show that the principle of utility agrees with the principle of interest; or that the principle of interest takes the lead of the principle of utility.

What can you learn from this dialogue? Is it useful? Is it appropriate in ideas and style to the characters? Is the light touch a pleasant way of handling the situation? Is the important thing *what* they say, or *how* they say it? Defend your opinion in detail.

CANDOR

October — A Wood

BY

H. C. BUNNER

“‘I know what you’re going to say,’ she said,
 And she stood up looking uncommonly tall;
 ‘You are going to speak of the hectic Fall,
 And say you’re sorry the summer’s dead.
 And no other summer was like it, you know,
 And can I imagine what made it so?
 Now aren’t you, honestly?’ ‘Yes,’ I said.

“‘I know what you’re going to say,’ she said;
 ‘You are going to ask if I forget
 That day in June when the woods were wet,
 And you carried me’ — here she dropped her head —
 ‘Over the creek; you are going to say,
 Do I remember that horrid day.
 Now aren’t you, honestly?’ ‘Yes,’ I said.

“ ‘I know what you’re going to say,’ she said;
 ‘You are going to say that since that time
 You have rather tended to run to rhyme,
 And’ — her clear glance fell and her cheek grew red —
 ‘And have I noticed your tone was queer? —
 Why, everybody has seen it here! —
 Now aren’t you, honestly?’ ‘Yes,’ I said.

“ ‘I know what you’re going to say,’ I said;
 ‘You’re going to say you’ve been much annoyed,
 And I’m short of tact — you will say devoid —
 And I’m clumsy and awkward, and call me Ted,
 And I bear abuse like a dear old lamb,
 And you’ll have me, anyway, just as I am.
 Now aren’t you, honestly?’ ‘Y-es,’ she said.”

d. Interest

1. Is the text vivid in detail (ideas, words, phrasing)? On what do you base your judgment?

“ . . . Nicholas Fish and Robert Troup pushed their way through the crowd to where Hamilton stood, his uplifted face expressing his thoughts so plainly to those who knew him that these friends determined to force him to the platform.

“At first he protested; and in truth, the idea, shaping concretely, filled his very legs with terror; but the young men’s insistence, added to his own surging ideas, conquered, and he found himself on the platform facing a boundless expanse of three-cornered hats. Beneath were the men who represented the flower as well as the weeds of the city, all dominated by the master passion of the civilized world. There was little shade in the Fields and the day was hot. It was a crowded, uncomfortable, humid mass whose attention he was about to demand, and their minds were already weary of many words, their calves of the ruthless mosquito. They stared at Hamilton in amazement, for his slender little figure and fair curling hair, tied loosely with a ribbon, made him look a mere boy, while his proud high-bred face, the fine green broadcloth of his fashionably cut garments, the delicate lawn of his shirt and the profusion of lace with which it was trimmed, particularly about his exquisite hands, gave him far more the appearance of a court favourite than a champion of liberty. Some smiled, others grunted, but all remained to listen, for the attempt was novel, and he was beautiful to look upon.

“For a moment Hamilton felt as if the lower end of his heart had grown wings, and he began falteringly and in an almost inaudible

voice. Pride hastened to his relief, however, and his daily debates in college had given him assurance and address. He recovered his poise, and as ideas swam from his brain on the tide of a natural eloquence, he forgot all but the great principle which possessed him in common with that jam of men, the determination to inspire them to renewed courage and greater activity. He rehearsed their wrongs, emphasized their inalienable rights under the British Constitution — from which the ministerial party and a foolish sovereign had practically divorced them. He insisted that the time had come in their history to revert to the *natural* rights of man — upon which all civil rights were founded — since they were no longer permitted to lead the lives of self-respecting citizens, pursuing the happiness which was the first instinct of the human intelligence; they had been reduced almost to the level of their own slaves, who soon would cease to respect them.

"He paused so abruptly that the crowd held its breath. Then his ringing thrilling voice sounded the first note of the Revolution. 'It is war!' he cried. 'It is war! It is the battlefield or slavery!'

"When the deep roar which greeted the startling words had subsided, he spoke briefly of their immense natural advantages, in the event of war, the inability of England to gain any permanent advantage, and finally of the vast resources of the country, and its phenomenal future, when the 'waves of rebellion, sparkling with fire, had washed back to the shores of England the wrecks of her power, her wealth, and her glory.'

"His manner was as fiery and impetuous as his discourse was clear, logical, and original. The great crowd was electrified. It was as if a blade of lightning had shot down from the hot blue sky to illumine the doubting recesses of their understandings. They murmured repeatedly 'It is a collegian,' 'a collegian,' and they thundered their applause when he finished. . . ." ¹

2. Turn back to "The Meeting." To what is the strength of this poem due? What might a commonplace writer have said instead? By what processes has the author gained rapidity? If you paraphrase the poem, you will see how easy it is to lose the distinction of the style.

3. Does the interest grow progressively? If not, is it the author's fault, or is it intentional? And, in this case, why?

See footnote to p. 36: Burroughs, J., *Winter Sunshine*, p. 50; and Norris, F., *The Pit*, pp. 91 ff., reprinted, pp. 278-283, Hersey, F. W. C., and Greenough, C. N., *Specimens of Prose Composition*.

¹ Reprinted by permission from *The Conqueror*, by Gertrude Atherton. Copyright, 1916, by Frederick A. Stokes Company. Pp. 131-133.

4. The best order in which to relate events is not always the order in which they take place. Often the author seizes a moment when he hopes the reader is well prepared to hear them.

On this theory, explain the order followed in:

O. Henry, "After Twenty Years," in *The Four Hundred*.

Williams, B. A., "They Grind Exceeding Small," in *Thrifty Stock*, reprinted in *American Short Stories*, ed. by Prof. J. F. Royster.

Think of some story you have read that would not be interesting at all if the events were narrated in chronological order.

5. "Above all, don't arrange your descriptions in solid slabs, that is, don't make separate blocks of description, deliberately placed here and there. Instead, see that your descriptions are never long; that they are fused with the rest. They should be everywhere and nowhere, lost so to speak in the substance of the work, as nerves are in flesh." — ALBALAT.

Underline the descriptive passages, and decide whether they are well placed where there is a lull in the action, or whether they break the interest. You can tell better if you read the whole poem.¹

FIGHT

The Tale of a Gunner at Plattsburgh, 1814

BY

P. MACKAYE

* * * * *

" 'But while the shots was flyin', in the scrimmage,
I caught a ball that scotched my livin' image. —

Now, Jean, for Sam Hill's sake,
Don't let-on this to mother, for, you know, she'd make
A deary-me-in' that would last a grim age.

'Tain't much, but when a feller goes to war

What's he go for

" 'If 'taint to fight, and take his chances?' " Jean
Stopped and looked down. The mother did not speak.

"Go on," said the old man. Flush tinged her cheek.

"Truly I didn't mean —

There ain't much more. He says: 'Goodbye now, little queen;
We're due to sail for Plattsburgh this day week.

Meantime I'm hopin' hard and takin' stock.

Your obedient — Jock.' "

¹ Braithwaite, W. S., *Anthology of Magazine Verse for 1914*, pp. 16-31.

The girl's voice ceased in silence. *Glitter, glitter,*
 The shy wings flashed through blossom-colored leaves,
 And *Phoebe! Phoebe!* whistled from gray eaves
 Through water-shine and twitter
 And spurt of flamey green. But bane of thought is bitter.
 The mother's heart spurned May's sweet make-believes,
 For there, through falling masts and gaunt ships looming,
 Guns — guns were booming. . . .

* * * * *

Boom! flash the long guns, echoed by the galleys.
 The Confiance, wind-baffled in the bay
 With both her port-bow anchors torn away,
 Flutters, but proudly rallies
 To broadside, while her gunboats range the water-alleys.
 Then Downie grips Macdonough in the fray,
 And double-shotted from his roaring flail
 Hurls the black hail.

The hail turns red, and drips in the hot gloom.
 Jock sniffs the reek and spits it from his mouth
 And grapples with great winds. The winds blow south,
 And scent of lilac bloom
 Steals from his mother's porch in his still sleeping-room.
 Lilacs! But now it stinks of blood and drouth!
 He staggers up, and stares at blinding light:
 "God! This is fight!"

Consider Alice Cary's poem, *The Blackbird*, with the same idea in mind.

"One on another against the wall
 Pile up the books, — I am done with them all!
 I shall be wise, if I ever am wise,
 Out of my own ears, and of my own eyes.

One day of the woods and their balmy light, —
 One hour on the top of a breezy hill,
 There in the sassafras all out of sight
 The blackbird is splitting his slender bill
 For the ease of his heart!

Do you think if he said
 I will sing like this bird with the mud-colored back
 And the two little spots of gold over his eyes,
 Or like to this shy little creature that flies

So low to the ground, with the amethyst rings
About her small throat, — all alive when she sings
With a glitter of shivering green, — for the rest,
Gray shading to gray, with the sheen of her breast
Half rose and half fawn, —

Or like this one so proud,
That flutters so restless, and cries out so loud,
With stiff horny beak and a topknotted head,
And a lining of scarlet laid under his wings, —
Do you think, if he said, 'I'm ashamed to be black !'
That he could have shaken the sassafras tree
As he does with the song he was born to? Not he !”

6. What feelings are portrayed in the following selections? In what way are they revealed? Decide whether the emotion is overdone, or made subservient to the interest of the story.

“On the following day every shop was closed in Poughkeepsie. The men, even many of the women, stood for hours in the streets, talking little, their eyes seldom wandering from the Court-house,¹ many of them crowding close to the walls, that they might catch a ringing phrase now and again. By this time they all knew Hamilton's voice, and they confessed to a preference for his lucid precision. In front of the Court-house, under a tree, an express messenger sat beside his horse, saddled for a wild dash to New York with the tidings. The excitement seemed the more intense for the heat of the day, which half suppressed it, and all longed for the snap of the tension.

“Within the upper room of the Court-house the very air vibrated. Clinton, who always grunted at intervals, and blew his nose stentoriously when fervescent, was unusually aggressive. Beyond the bar men and women stood; there was no room for chairs, nor for half that desired admittance. . . .

“Hamilton and Lansing debated with a lively exchange of acrimonious wit. Smith spoke in behalf of the Constitution. Then Hamilton rose for what all felt was to be a grand final effort, and even his friends experienced an almost intolerable excitement. On the other side men trembled visibly with apprehension, not so much in fear of the result as of the assault upon their nervous systems. They hardly could have felt worse if on their way to execution, but not a man left his seat; the fascination was too strong to induce even a desire to avoid it.

¹ Where the State Convention was being held for the purpose of considering whether New York State should ratify the new Constitution of the United States.

"Hamilton began dispassionately enough. He went over the whole Constitution rapidly, yet in so emphatic a manner as to accomplish the intelligent subservience of his audience. Then, with the unexaggerated eloquence of which he was so consummate a master, he pictured the beauty, the happiness, the wealth of the United States under the new Constitution; of the peace and prosperity of half a million homes; of the uninterrupted industry of her great cities, their ramifications to countless hamlets; of the good-will and honour of Europe; of a vast international trade; of a restored credit at home and abroad, which should lift the heavy clouds from the future of every ambitious man in the Republic; of a peace between the States which would tend to the elevation of the American character, as the bitter, petty, warring, and perpetual jealousies had incontestably lowered it; of, for the beginning of their experiment, at least eight years of harmony under George Washington.

"He spoke for two hours in the glowing terms of a prophecy and an optimism so alluring, that load after load seemed to roll from the burdened minds opposite, although Clinton snorted as if about to thrust down his head and paw the earth. When Hamilton had made his hearers thoroughly drunk with dreams of an ecstatic future, he advanced upon them suddenly, and, without a word of warning transition, poured upon them so terrible a picture of the consequences of their refusal to enter the Union, that for the first few moments they were ready to leap upon him and wrench him apart. The assault was terrific, and he plunged on remorselessly. He sketched the miseries of the past eleven years, the poverty, the dangers, the dishonour, and then by the most precise and logical deduction presented a future which, by the commonest natural and social laws, must, without the protection of a high and central power, be the hideous finish. The twilight came; the evening breeze was rustling through the trees and across the sultry room. As Hamilton had calculated, the moment came when he had his grip on the very roots of the enemy's nerves. Chests were rising, handkerchiefs appearing. Women fainted. Clinton blew his nose with such terrific force that the messenger below scrambled to his feet. Hamilton waited during a breathless moment, then charged down upon them.

" 'Now listen, gentlemen,' he said. 'No one so much as I wishes that this Constitution be ratified to the honour of the State of New York; but upon this I have determined: that the enlightened and patriotic minority shall not suffer for the selfishness and obstinacy of the majority. I therefore announce to you plainly, gentlemen, that if you do not ratify this Constitution, with no further talk of impossible amendments and conditions, that Manhattan Island, Westchester, and Kings counties shall secede from the State of New York

and form a State by themselves, leaving the rest of your State without a seaport, too contemptible to make treaties, with only a small and possibly rebellious militia to protect her northern boundaries from the certain rapacity of Great Britain, with the scorn and dislike of the Union, and with no hope of assistance from the Federal Government, which is assured, remember, no matter what her straits. That is all.'

"It was enough. He had won the day. The Constitution was ratified without further parley."¹

"But they found no ship anywhere in the lower Columbia. All the shores were silent, deserted; no vessel lay at anchor. Before them lay the empty river, wide as a sea, and told no tales of what had been. They were alone, in the third year out from home. Thousands of leagues they had traveled, and must travel back again.

"Here they saw many gulls. As to Columbus these birds had meant land, to our discoverers they meant the sea. Forty miles below the last village they saw it — rolling in solemn, white-topped waves beyond the bar.

"Every paddle ceased at its work, and the boats lay tossing on the incoming waves. There was the end of the great trail. Yonder lay the Pacific!"²

NOT TO KEEP

BY

R. FROST

They sent him back to her.³ The letter came
 Saying . . . and she could have him. And before
 She could be sure there was no hidden ill
 Under the formal writing, he was in her sight —
 Living. — They gave him back to her alive —
 How else? They are not known to send the dead —
 And not disfigured visibly. His face? —
 His hands? She had to look — to ask,
 "What was it, dear?" And she had given all
 And still she had all — *they* had — they the lucky!
 Wasn't she glad now? Everything seemed won,
 And all the rest for them permissible ease.
 She had to ask, "What was it, dear?"

¹ Reprinted by permission from *The Conqueror*, by Gertrude Atherton. Copyright, 1916, by Frederick A. Stokes Company. Pp. 298-300.

² Hough, E., *The Magnificent Adventure*, p. 242.

³ From the Great War.

"Enough,
 Yet not enough. A bullet through and through,
 High in the breast. Nothing but what good care
 And medicine and rest — and you a week,
 Can cure me of to go again." The same
 Grim giving to do over for them both.
 She dared no more than ask him with her eyes
 How was it with him for a second trial.
 And with his eyes he asked her not to ask.
 They had given him back to her, but not to keep.¹

7. Point out where the author intervenes personally in the narrative. What is his reason; and is the anecdote more amusing in consequence?

"It happened this way. For some reason or other not quite clear he had bitten his sister's arm. This was a crime, he knew, and he fled forthwith to the back yard and thence to the kitchen, where the cook, who was Irish, was baking bread. He seized a handful of dough (preparedness!) and crawled under the kitchen table. A minute later his father entered from the yard, asking for Theodore. The cook was warm-hearted, and compromised between 'informing' and her conscience by casting a significant glance under the table. The elder Theodore Roosevelt dropped on all-fours and darted for the younger. That fugitive from justice heaved the dough at him and bolted for the stairway. He was caught half-way up and treated as on the whole he deserved.

"And with that important event Theodore Roosevelt the younger actively enters history."²

"That which in 1835 — I think he said thirty-five — was a reality in the Rue Burgundy — I think he said Burgundy — is now but a reminiscence. Yet so vividly was its story told me, that at this moment the old Café des Exilés appears before my eye, floating in the clouds of revery, and I doubt not I see it just as it was in the old times."³

"Some cross streets straggled away east and west with the poorer dwellings; but this, that followed the northward and southward reach of the plain, was the main thoroughfare, and had its own impressiveness, with those square white houses which they build so large

¹ *New Hampshire*, p. 97.

² Hagedorn, H., *The Boys' Life of Theodore Roosevelt*, pp. 13-14.

³ Cable, G. W., *Old Creole Days*, p. 85.

in northern New England. They were all kept in scrupulous repair, though here and there the frost and thaw of many winters had heaved a fence out of plumb, and threatened the poise of the monumental urns of painted pine on the gate-posts. They had dark-green blinds, of a color harmonious with that of the funereal evergreens in their dooryards; and they themselves had taken the tone of the snowy landscape, as if by the operation of some such law as blanches the fur-bearing animals of the North. They seemed proper to its desolation, while some houses of more modern taste, painted to a warmer tone, looked, with their mansard roofs and jig-sawed piazzas and balconies, intrusive and alien.”¹

8. What turn of mind does this passage indicate? In what other way might the subject be treated by a person with different opinions?

“Most of his friends at camp² shared his Quixotic ideas. They had come together from farms and shops and mills and mines, boys from college and boys from tough joints in big cities; shepherders, street car drivers, plumbers’ assistants, billiard markers. Claude had seen hundreds of them when they first came in; ‘show men’ in cheap, loud sport suits, ranch boys in knitted waistcoats, machinists with the grease still on their fingers, farm-hands like Dan, in their one Sunday coat. Some of them carried paper suitcases tied up with rope, some brought all they had in a blue handkerchief. But they all came to give and not to ask, and what they offered was just themselves; their big red hands, their strong backs, the steady, honest, modest look in their eyes. Sometimes, when he had helped the medical examiner, Claude had noticed the anxious expression in the faces of the long lines of waiting men. They seemed to say, ‘If I’m good enough, take me. I’ll stay by.’ ”³

9. Show how the personal comment is closely connected with the incident, and completes it in a way that gives it body.

“ . . . We found him walking in his fields, a short and stalwart and sturdy personage of middle age, with a face of shrewd and kind expression and manners of natural courtesy. He had a very free flow of talk; for, with a little induction from Mr. Emerson, he began to discourse about the state of the nation, agriculture, and business in general, uttering thoughts that had come to him at the plough, and which had a sort of flavor of the fresh earth about them. His views

¹ Howells, W. D., *A Modern Instance*, pp. 4-5.

² One of the training camps for the American Expeditionary Force.

³ Cather, Willa, *One of Ours*, p. 248, reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.

were sensible and characteristic, and had grown in the soil where we found them; . . . and he is certainly a man of intellectual and moral substance, a sturdy fact, a reality, something to be felt and touched, whose ideas seem to be dug out of his mind as he digs potatoes, beets, carrots, and turnips out of the ground.”¹

Notice, from these examples, that any personal intervention has to be handled with a light touch.

Additional Subjects and Suggestions

(For oral and written work):

a. You have already jotted down the details of the following subjects. If you were developing your notes on each one, what elements of a complete narrative should you include? Ask yourselves for each subject whether it calls for dialogue, and why; should the emphasis be on *what* is said or *how* it is said? Dialogue to be effective must be used sparingly. Write on one of the topics. Make it your purpose to influence your reader's feelings or opinions by every means in your power, and in whatever direction you please.

See page 41:

Passing through a village on foot; in a motor; in a train
Sitting at night on the front seat of the interurban car
Having supper out in the hay
Coming down with the grippe
Passing through a covered bridge

See page 42:

Walking up a fast stream, barefoot
Struggling against wind and sleet
Footfalls on the stairs
Voices in the next room
Corn-husking vs. modern harvesting

See page 52:

Mr. Inness's painting of the "Sunset in the Woods"

See page 53:

Smoke rising from a village; what is going on inside the houses?
Voices from a distant playground; what is happening there?
When melodies, still familiar to us, were sung in the old days.

b. See page 52:

The Road Ahead (in connection with the photograph of "The Youthful Franklin," p. 92)

¹ Hawthorne, N., *American Note-Books*, Vol. II, pp. 303-304.

"Thought how many times other similar bubbles, which had now burst, had reflected here the Indian, his canoe and paddles, with the same faithfulness that they now image me and my boat." What story may the bubbles have reflected?

See page 61 :

A story suggested to you by the "Boy Scout Fountain."

See page 93 :

Tell the story of an overawed dog, or a diffident person.

See pages 95, 96 :

Choose one of the pictures. Tell a story that accounts for the child's pleasure. If you choose "Music of the Sea," read Amy Lowell's "Sea Shell"; J. G. Percival's "The Coral Grove"; C. H. Webb's "With a Nantucket Shell."

See page 105 :

My hereditary trait comes into play. You might model this on the extract from "According to the Code." (See p. 119.)

See page 120 :

Write a different ending to "The City Urchin and the Chaste Villagers"; "The Angel Child"; or "The Stove."

See page 133 :

What elements of a complete narrative are contained in your character-sketch of the author you chose to describe? Why are the other elements missing? Would adding them be an improvement? Give your reasons.

c. Develop one of the following narratives, emphasizing the analysis of feelings, to which you will give all the importance that is needed in explaining the events. One method would be to dwell on the outward signs of emotion, with the intent of stirring your reader.

"Physicians say that James Richards, 12 years old, son of M. J. Richards, 7 A Avenue, Beachmont Hill, has an enlarged heart and other complications that make his recovery impossible. The boy always has wanted to be a Boy Scout, but he could not pass the Scout examinations. He knew he could not live, but that wasn't half so tragic as the fact that he never could be a Scout.

"Then the Scouts heard of it. They visited him, learned the cause of his mourning, and gave him a Scout uniform. Each day they visit him. Although James cannot wear the uniform, it cheers him to be able to hold it and feel it and dream of what he would do if he were a Scout.

"And now the Scouts are going to try to find a doctor who can cure James and make it possible for him to wear the uniform."¹

¹ From a newspaper report.

Read: Davis, R. H., "The Boy Scout," in *Somewhere in France*.

An old man is fiddling in a street crowded with indifferent passers-by. A famous singer leaves her motor, and sings accompanied by the old man's fiddling; while the amazed listeners gather round and applaud, and empty their purses into the fiddler's cup.

Plan:

1. The street, the fiddler, the passers-by.
2. The singer: appearance, etc.
3. The people show interest, approval, enthusiasm.

To be told either by the old fiddler, the singer, a pedestrian, a news-boy, or someone watching from a window.

In contrast, read "A Village Singer," pp. 18-36, in *A New England Nun and Other Stories*, by Mary E. Wilkins. In this story the singer's first impulse was to be ungenerous.

And, for a street setting in a poor quarter of New York, read "Ardelia in Arcady," pp. 119-150, in *The Madness of Philip*, by Josephine Dodge Daskam.

A dog, whose master is away from home, misses him so badly that he will not eat. His master speaks to him through the telephone, and tells him to go and eat his supper at once. The dog obeys.

(True story.)

To be told by the dog, his master, or by an onlooker.

Read: Davis, R. H., *The Bar Sinister*.

Foote, J. T., *Dumb-Bell of Brookfield*.

Terhune, A. P., *My Friend the Dog*.

d. Substitute in the extract from "Paul's Case," by Willa Cather (see pp. 189-190), direct discourse in the place of the indirect discourse. Then compare results. Which method do you prefer, and why?

e. Point out that the dialogue adds nothing to the movement of the story or to our knowledge of the characters; that the very vivacity and choppiness of the replies only slow up the pace. What would you write instead? Draw your own conclusions as to (1) suppressing the insignificant parts of casual conversations; (2) whether extreme vivacity is always an advantage to the narrative.

A FISHING TRIP

We arranged to meet each other at four o'clock. At the hour named, there is a knock at the door; I go to open it: it is my friend.

"Oh, you are just on time. Hullo!"

"Hullo!"



THE GIRLS, by Marie Danforth Page
Reproduced through the courtesy of Mrs. Page.

"Did you sleep well?"

"Yes. Not long, but well. Did you?"

"Yes."

"Are you ready?"

"All except fastening one strap."

"Are you forgetting anything?"

"No."

"You have the bread?"

"Yes."

"And some cake?"

"Yes."

"Then let's go."

"Wait a minute."

"What for?"

"How about breakfast?"

"I have had it, don't worry."

"All right. Come along!" (etc.) (A pupil's theme.)¹

f. Rewrite the following texts in indirect discourse:

See p. 65:

Harte, Bret, "Relieving Guard."

See p. 112:

Frost, R., "The Runaway."

See pp. 172-173:

Bunner, H., "Candor."

Compare your version with the original, and show the probable loss in interest and movement.

g. What would . . . do in this situation?

1. What would Charlotte (in W. D. Howells's *The Daughter of the Storage*, pp. 3-42) do if she were given one hour to decide whether she should sail for Europe; and two more hours to get ready? (Turn back to p. 120.)

2. What would Cora (in Stephen Crane's *Whilomville Stories*, pp. 1-17, 120-140) do the first time that one of her demands was refused? (Turn back to p. 120.)

3. See p. 123:

Would you have material for a humorous story if the book agent exchanged jobs with the policeman; the pickpocket with the social worker; the cowboy with the taxi driver?

What details would you use? What elements of narration would enter in? Would dialogue be effective?

¹ Translated from Crouzet, Berthet, Galliot, *loc. cit.*, II, 458.

h. The processes I went through as I wrote my . . .

Ask yourselves such questions as these :

The effect of being forced to write something before a given day :
did it spur on my ideas, or paralyze them?

What hour of the day did I do my writing?

The physical surroundings in which I wrote.

The sources of my material.

Did I sit down with my pen before ideas came to me ; or did my mind reach out unconsciously when I was busy with other things and draw in ideas from some mysterious supply?

Did I make an outline? Did I follow it?

Did I write laboriously ; or rapidly?

Did I revise my work? If so, immediately or after some time had elapsed?

Think over what M. Payot says :

"You must wait until little by little the words rouse ideas, and until these crop up obediently from memory's deepest crevices. Such evoking of associations requires peace and quiet ; and you must know how to wait patiently."

When a subject is given out to you, do you ever try this method? And does it work?

THE GIRLS

The mother of "The Girls" gives an order for their portraits. She discusses with the artist how the contrast in her daughters' characters may be brought out ; and together they plan the picture as you see it.

The story should serve as a description of the picture. The artist has drawn far more than the surface contrast of the girls.

Test your narrative by the principles of interest, truth, probability, and utility ; and explain the presence or absence of certain details.

Read : Cary, Alice, "An Order for a Picture," pp. 99-101, in *The Poetical Works of Alice and Phoebe Cary*, Household Edition, 1882.

Story, W. W., "Praxiteles and Phryne," in Rittenhouse, J. B., *The Little Book of American Poets*, pp. 86-87.

THE TWINS

Imagine what processes the artist went through :

The source : real old men ; or an idea in his own head?

The two faces, though almost identical, belong to very different personalities. Can you develop the artist's indications by imagining and describing a situation in which each would act in character? The twin on the right of the picture would be sure to assume the responsibility that has drawn down his face ; he would always "hold



THE TWINS, by E. Martin Hennings
Reproduced through the courtesy of Mr. Hennings.



CASTLES IN SPAIN, by T. A. Harrison (1853-)

Reproduced through the courtesy of the Metropolitan Museum of Art, New York City.



A RAINY DAY, by F. W. Benson (1862-)

Reproduced through the courtesy of the Art Institute of Chicago.

the reins," while his brother looked on, with screwed-up eyes, across his pipe-bowl. From what you know of facial expression, can you guess the sort of outlook the brother would be likely to have?

DREAMS AND DAY-DREAMS

What do you think the boy is dreaming? The girl may be dreaming too — that is, day-dreaming.

Tell what you imagine is passing through each of their minds. Be very particular (1) to find suggestions in the pictures themselves; (2) to bring out the difference between the incongruity of dreams and the drift of waking thoughts.

Turn back to p. 53, and reread the selection from J. Bezard, *My Class in Composition*.

CHAPTER IV

WORDS AS RECORDS

THE study of words as records of the human mind (see pp. 37-40) gives the pupil an opportunity to review the whole question of psychology as it concerns the art of writing, and also to increase his familiarity with many words through a knowledge of their ancestry and history. The study is here taken up with many illustrations.

EXPRESSION IN LANGUAGE

Section III

WORDS AS RECORDS OF THE HUMAN MIND

"In the common words we use every day the souls of past races, the thoughts and feelings of individual men stand around us, not dead, but frozen into their attitudes like the courtiers in the garden of the Sleeping Beauty."

(O. Barfield, *History in English Words*)

Writers do not seem to think it can too often be reiterated that words, with their changing meanings and shifting fortunes, throw inexorable light on all the mental processes of human beings. These changes in meaning and in form take so many bewildering directions that it seems at first hopeless to learn anything from the confusion. But when we have trudged here and there after this word and that, recognized them under strange disguises and in unexpected company, both high and low, we find the clue: they have been at the mercy of the human mind and of human events—their shiftings are psychological and historical records. For we know that words derived from sense impressions reflect the power of observation; that words once metaphors are witnesses to the "imaginative power shown by

our far-off ancestors." What we have to realize now is, how disconcertingly they bear the mark of human reasoning power.

Words have been described many times. By Dr. HOLMES, for instance: "Every word we speak is the medal of a dead thought or feeling, struck in the die of some human experience, worn smooth by innumerable contacts, and always transferred warm from one to another."

By Miss LOWELL:

"See! I give myself to you, Beloved!
 My words are little jars
 For you to take and put upon a shelf.
 Their shapes are quaint and beautiful,
 And they have many pleasant colors and lustres
 To recommend them.
 Also the scent from them fills the room
 With sweetness of flowers and crushed grasses."

The prettiest, I think, is DAVID MORTON'S sonnet,

SYMBOLS

Beautiful words, like butterflies, blow by,
 With what swift colors on their fragile wings! —
 Some that are less articulate than a sigh,
 Some that were names of ancient, lovely things.
 What delicate careerings of escape,
 When they would pass beyond the baffled reach,
 To leave a haunting shadow and a shape,
 Eluding still the careful traps of speech.

And I who watch and listen, lie in wait,
 Seeing the cloudly cavalcades blow past,
 Happy if some bright vagrant, soon or late,
 May venture near the snares of sound, at last —
 Most fortunate captor if, from time to time,
 One may be taken, trembling, in a rhyme.

As records of the past, by

SWINTON: "Words . . . on which the national mind, making and moulding, has wrought, must be the very expression of the national life. They are the sanctuary of the intuitions. Here

we should find a people daguerreotyped in the very lineaments of life." He says also: "These changes in the meaning of Words — this ebb and flow of significance — is constantly going on in a live language: and it is no extravagance to say that the moral and mental vitality of a people may be gauged in the quantity and quality of these transformations. For over these transformations the genius of the nation unconsciously presides, and the issues of Words represent issues in the national life and thought. . . . There is probably nothing in which psychological laws and the organic workings of the human mind more vividly and vitally reveal themselves than here. For though, to the superficial eye, seemingly lawless and capricious, Words yet bristle with rational thought. . . ."

OVERSTREET: "Philologists have a way of exploring the mind systems of ancient peoples. They note the absence of the words expressive of certain ideas from the vocabularies of these people; and they are quite correct in inferring that the absence of the words presupposes the absence of the corresponding clearly defined ideas."

McKNIGHT: "Whether, then, we follow the poet or the scientist, we must conclude that the laws of language are to be sought in the laws of mind."

Changes in form can be disposed of more easily than changes in meaning — that is, for people like ourselves who care more for psychology than for philology; who want to learn to write. No matter whether the wish to save trouble has done away with whole words, or syllables, or merely letters, or has combined separate words into one, we can lay most of the changes at the familiar door of economy or convenience. Whatever is troublesome to read or to pronounce inhibits the effect that the word should produce.

RIBOT: "It is probable that the pleasure derived from the harmonious coöperation of the articulatory muscles and the discomfort produced by difficult muscular combinations, act as guides in the direction of effort." He quotes from

WHITNEY: "And, as regards change of form, we have to recognize, as the grand tendency underlying all the innumerable and

apparently heterogeneous facts which it embraces, the disposition, or at least the readiness, to give up such parts of words as can be spared without detriment to the sense, and so to work over what is left that it shall be more manageable by its users, more agreeable to their habits and preferences. . . . It is another manifestation of the same tendency which leads men to use abbreviations in writing, to take a short cut instead of going around by the usual road. . . .”

To interpret the changes in meaning is a different matter. For they reflect the inconsistencies of the human mind. We “classifying animals,” with our brains a “spider-web net of associations,” delight in generalizations and in imaginative resemblances. Still, with “our essentially concrete minds,” we are likely to restrict the use of a word until it stands for only a small part of its former meaning. We are good at reasoning from cause to effect, but tolerant of guesswork etymology and its humorous results; or unconcerned if a word to-day stands for the opposite of what it stood for once upon a time. We are consistent only in our adaptability; we make the most of our material. Someone, let us suppose, has a new idea; and here is an old word that will take care of it for him. Or we need a new verb; why not convert this noun into one? It suits us very well, for to shift is less trouble than to invent another word.

Words live through surprising changes of fortune; and it is easy to see why. Have you any decided favorites among Christian names? Most people have. And are there some that you particularly dislike? Do you associate these names with anyone you have known, even long ago, or any character in a book or a play? If you can account for your preferences in this way, you will understand the process by which words come into good or bad repute. It is a question of associating them with pleasant or unpleasant objects or experiences. C. S. BROOKS writes: “Each century has left a deposit on them. Their very meaning has shifted back and forth as fashions change. Democracy or despotism, city or country preference, farce or tragedy, youth or age, power or slavery, reverence or contempt, have set them to different uses. They have lived in triumph and

adversity, in gutter and palace. They have been both truth and jest and have starved and feasted. Sometimes they have started life poor and out at elbow, but have come to better fortune; or, fed in youth from a golden spoon, they have sunk to poverty."

There are two chief ways in which words are pulled down. People are usually so reluctant to call a disagreeable thing by its real name that they substitute a milder term. Eventually this word wears thin, hides the fact no longer, and becomes identified with it in meaning. Or a word is contaminated by our unfortunate experiences: "An amusing instance of verbal degradation is afforded by a little group of words which should mean 'instantly,' but to which the procrastinating habit of mankind has attached an implication of delay."¹ So whenever you use one of these words — *soon*, *by and by*, *presently*, *directly* — remember how many times your ancestors have been kept waiting.

Luckily, words are pulled up as well as down. Just as with our favorite names, they become associated with what we care for. "Friendship, as though in want of appropriate adjectives, changes blame into praise." (As in the word *smart*.) Common words, such as *home*, *comfort*, *tact*, *taste*, *humor*, become more and more valuable as they are crowded daily with good associations; they come to their position of power through long service.

McKNIGHT: "The learned form of language, says Macaulay, is 'a language which nobody hears from his mother or his nurse, a language in which nobody ever quarrels or drives bargains, or makes love, a language in which nobody ever thinks.'"

BROOKS: "But common words have grown up with the language. They have been bartered back and forth until they are loaded with experience and association. With them life has been measured for a thousand years. To them cling both joy and sadness. . . . With these common words children have been taught a lesson at their mother's knee, with them they have been sung to sleep. A million books have been made of them, and the far-off hum of cities is the thick fabric of their use. . . .

¹ Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 292. Copyright, 1901, by The Macmillan Co. Reprinted by permission.

These common words defy exact definition because they mean so much. They contain a hundred elusive overtones of racial experience and recollection. A secret of style is to make this overtone a servant to the thought."

M. BEZARD, speaking of this overtone, says that its presence makes the difference "between writing with taste or without it, and taste is the first of literary qualities." He describes it rather differently: "Boileau could find no greater praise for Malherbe than to say of him that he taught:

'The value of a word when in its proper place.'

A word, just one word, may start the reader's imagination on a long flight, or may break its wings so that the damage cannot be repaired. Everything depends on whether it belongs where you put it. For a word travels with a whole retinue of associations, feelings, and images, which, by the irresistible force of habit, crowd their way in too, and instantly take up our field of vision."

Other fine old words, I am sorry to say, through being aired only on state occasions, have become too good for common use. "There is a sort of blight which attacks many of our most ancient, beautiful, and expressive words, rendering them first of all unsuitable for colloquial speech, though they may be still used in prose. Next they are driven out of the prose vocabulary into that of poetry, and are at last removed into that limbo of archaisms and affectations to which so many splendid words of our language have been unhappily banished. It is not that these words lose their lustre, as many words lose it, by hackneyed use and common handling; the process is rather the opposite; by not being used enough, the phosphorescence of decay seems to attack them, and give them a kind of shimmer which makes them seem too fine for common occasions."

Changes like these take time, but some words escape this slow process: "Certain dialect words there are which, owing to the patronage of some illustrious person, have been received at once on their merits, and almost without question." George Washington, with all he had to do, tried his hand at this busi-

ness of introducing words. Perhaps you will wish he hadn't, when you read: "The verb *to test* is of American creation and is earliest recorded from the language of George Washington."

"Words may be made to exhibit stages in the history of human culture.

"Many of the older words may be made to serve a similar purpose in bringing up scenes from the lives of our own ancestors in the distant past."

(G. H. McKnight, *English Words and Their Background*)

Words recording manners and customs are not so much our concern in this course as those recording mental processes. Still, we are so near that part of the subject now, that we might turn aside out of sheer curiosity. Mr. C. S. BROOKS describes the career of common words as no dull one: "At their sound Saxon and Roman set up their standards. By them London Tower was built. They have been shouted in mediæval streets. Ladies have listened to their songs and have confessed their love to the silly moon. With them the Magna Charta was signed and the Armada fought. They crossed the seas in the stormy Mayflower and set up their stockade against the Indians. Their common use has built America."

Words that have been through all this should be interesting companions, if they have any way of telling us about it. And they have many ways. It is an old story to us now that some faded metaphors are words put to new uses as the old occupations or old interests disappear. Many metaphors also disclose ancient superstitions and exploded notions of psychology and physiology. Or it may be the object that changes, while the name clings to it nevertheless, and tells its story in that way, as when we speak of every variety of "self-filler" and "non-leakable" as our "pens," with no thought that we are calling them "feathers." Often we find obsolete words carried along with a phrase that is still alive, which refer to objects and customs as obsolete as they.

These are only a few of the ways in which words are talebearers; sometimes they tell of things appearing as well as disappearing: words borrowed from other languages shift their meaning in ours

just enough to throw amusing light on our national characteristics. Again, if a group of words comes suddenly into use, we can be fairly sure they point to an accelerated interest in their subject. When, in the seventeenth and eighteenth centuries, people were turning toward introspection, words appeared for every kind of mood. In years to come, when people discover how rapidly industrial and scientific words were coined and popularized in our day, it will be easy for them to picture our industrial and scientific progress.

Subjects and Suggestions

I. *Economy. Changes of Form in Word and Idiom*

A. "When two words have been habitually used in conjunction, the one may be suppressed with no disadvantage whatever to the idiom of which it forms part." — BRÉAL.

"One word in a combination may absorb the meaning of associated words to such an extent that the associated words may be omitted as redundant." — MCKNIGHT.

1. You are making an adjective do the work of a noun, with which it was originally associated, as well as its own, when you say: "the *capital* of the state"; "proper names begin with a *capital*"; "none but the *brave* deserve the *fair*"; "give me a *biscuit*";¹ or in geometry, when you speak of the *perpendicular*, the *oblique*, the *diagonal*. Other examples are: a *private* (soldier); a *general* (officer); an *editorial* (article); a *lyric* (poem).² Can you add to the list?

2. Just as frequently, you omit the adjective or noun that formerly turned a noun in the direction of its present meaning. Suppose you were to tell us: "When I landed from the steamer in New York last fall, I was in a predicament because of the duties." Your meaning is unmistakable, though you never even thought of including several words that used to be necessary to the sense: "When I landed from the steamer in New York last fall (of the leaf), I was in a (bad) predicament because of the (port) duties."³

¹ Look this word up in Weekley, E., *A Concise Etymological Dictionary*.

² See Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 254.

³ See Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 253.

McKnight¹ gives a list of everyday words that are used by themselves, such as *rifle*, *match*, *admission* (to an entertainment), because it is no longer necessary to attach to them any supplementary word or phrase. We omit a word when we speak of *success*, *sermon*, *small craft* (or *craft*).² Can you supply the words that once went with them? (*Advice*: Find the Latin derivation of *success* and of *sermon*.)

3. The words *leaf*, *table*, *paper*, *board*, *card*, each refer to a number of things, such as:

leaf of a tree, leaf of a table;
sewing-table, table of contents;
wall paper;
ironing board, board of directors;
visiting-card, etc.,

and yet in their place in a sentence their meaning is clear without the explanatory words. Please add to the list.³

B. A large number of words in good repute are really no better than nicknames. We treat the things about us just as we treat our friends when we call them "Tom," "Rob," "Ed." You probably realize that you are taking liberties when you use the words: *zoo*, *piano*, *van*, *bus*, *brig*, but perhaps you have no idea that you are making a short-cut with the words: *cheat*, *spend*, *sport*, *hobby*,⁴ *spats*, *radio*, *mob*, *cad*, *cab*.⁵ Please think of at least ten more "nicknames" before the next lesson.

C. Our ancestors found that another way for syllables to disappear was to let the spelling stand as it was and boldly disregard it, as in *Wednesday*, *Worcester*, *Gloucester*. Add to these examples.

Or, if even one or two letters were altered or overlooked, difficult words became easy to pronounce: *knife*, *gnaw*, *lamb*, *sign*, *forehead*, *fasten*, *folk*, *wren*, *answer*, *buy*, for instance. Is the modern form *banister* smoother on your tongue than *baluster*, as it was for your ancestors? What used to be the final syllable of adverbs that now end in *-ly*? What are some of the other words with a letter or letters unpronounced?⁶

D. Another great economy is the way two words have of compressing themselves into one. To do this thoroughly, so that no trace

¹ McKnight, G. H., *English Words and Their Background*, p. 200.

² Weekley, E., *Words: Ancient and Modern*, pp. 29, 30.

³ Cf. Bréal, M., *Semantics*, p. 150. Turn also to p. 199 of this book.

⁴ See McKnight, G. H., *English Words and Their Background*, p. 176.

⁵ See Fowler, H. W., *A Dictionary of Modern English Usage*, article: "Curtailed Words."

⁶ See Craigie, W. A., *English Spelling. Its Rules and Reasons*, pp. 36-39 *et passim*.

of the joining remains, takes time. The joining is obliterated here: "In former days, when the prisoner had pleaded 'not guilty,' the Clerk of the Crown would open proceedings by saying 'Culpable: prest,' meaning that the prisoner is 'guilty,' and I am 'ready' to prove it. In the official records of the case this formula was abbreviated, first to 'cul-prest' and afterwards to 'cul-prit,' until later clerks formed the habit of running the two words together."

We can see the process in all its stages. Hyphens keep the crack open for a while, or sometimes for good and all when to join the two words would result in awkward spelling, as with *shell-like*, *bell-like*, *miniature-like*. In many words we are watching the crack close during our own lifetimes: in *foot-note*, *text-book*, *to-day*, *to-night*, *arm-chair*, etc. Numbers of composite words are securely welded: *head-ache*, *steamboat*, *railroad*, *rainbow*, *policeman*, *fireproof*, *snowstorm*, *millstone*, *midday*. No matter what the stage, you will see the immense saving of time that these composite words effect, if you try to define any one of them — ache in the head, boat run by steam, proof against fire, middle of the day. . . .

Which of the following pairs of words should be written separately; which with a hyphen; which as one word? First, write them down as you think they ought to be; then look them up in Webster.

laughter loving	title page	school boy
palm leaf	way station	out pour
supper table	step son	under lip
dining room	mid way	hand book
north west	court yard	hill top
four score	land owner	way side
great aunt	trade mark	laughing stock
grand mother	school teacher	looker on
		school house

E. Back-Formations

It is not always clear whether people were serious in the creation of certain forms, or were trying to be funny. Mr. Fowler¹ thinks that the verbs, to *bant*, *diagnose*, *drowse*, *sidle*, were used in good faith; that the existing words, *banting*, *diagnosis*, *drowsy*, *sideling* or *sidelong*, implied the shorter forms. He is suspicious of the serious intent of *donate*, *orate*, *resurrect*. We can add these to Mr. Barfield's humorous list: *swashbuckle*, *buttle*, *cuttle*, *burgle*, *grovel*, in which he includes even such usual words as *edit*, *beg*, *greed*.

Think of five more words that sound like "back-formations," and then verify your suspicions through the familiar channels.

¹ See Fowler, H. W., *A Dictionary of Modern English Usage*, article: "Back-Formation."

Human beings must indeed be eager to save themselves time and trouble to have devised all these ways of doing it.

II. *Changes in Meaning*

A. Extended Meanings

"But numerous as words are, ideas far outnumber them and we could not do justice to our thoughts but for the elasticity of words, the meaning of which may be made to shrink or stretch almost indefinitely." — BOILLOT.

1. "Man is a classifying animal."

"There is, if narrowly enough regarded, a degree of individuality about every being, thing, act, quality, which would justify it in laying claim to a separate appellation; but language would be utterly unmanageable if it were made up of such appellations; and, in practice, having named an individual thing, we apply the same name to whatever other things are enough like it to form a class with it." — WHITNEY.

Man begins to classify at an early age. A boy of two, at sight of a live lobster, was heard to call it first "Kitty," and then "Birdie." Though he did not seem content with either of these masterly classifications, they bear comparison with other more mature attempts. Weekley writes: "The *caterpillar* seems to have suggested in turn a cat and a dog. Our word is corrupted by folk-etymology from Old Fr. *Chatepeleuse*, 'a corne-devouring mite, or weevell' (Cotgrave). This probably means 'woolly cat,' just as a common species is popularly called *woolly bear* . . . The modern French name for the caterpillar is *chenille*, a derivative of *chien*, dog. It has also been applied to a fabric of a woolly nature; cf. the botanical catkin, which is in French *chaton*, kitten." (And our "pussy-willow.")

2. *Association*

If we trace the career of certain words, we shall see how true it is that we use the same name for things connected by resemblance or association. (In each instance, use Webster; Weekley's *Concise Etymological Dictionary*; and, whenever possible, the special books as indicated.¹)

¹ Barfield, O., *History in English Words*.

Bréal, M., *Semantics*.

Darmesteter, A., *The Life of Words*.

Fowler, H. W., *A Dictionary of Modern English Usage*.

Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*.

McKnight, G. H., *English Words and Their Background*.

Weekley, E., *The Romance of Words*.

Weekley, E., *Words: Ancient and Modern*.

Whitney, W. D., *The Life and Growth of Language*.

a. Find the meaning of the Greek word from which our word *character* is taken. List the additional meanings that *character* now has. (See McKnight, p. 205.)

b. The words *head*, *foot*, *body*, *front*, among others, have been stretched to cover many uses. Fill out the blank spaces with as many different words as occur to you.

The *head* of a (or the)

Head. . . . (McKnight, p. 205)

. . . . *head* (Whitney, pp. 86-87)

The *foot* of a " " (Whitney, p. 86)

The *body* of a " " (*Ibid.*, p. 87)

The *front* of a " " (McKnight, p. 205)

. . . *front*¹

c. The word *hand* is used in many phrases, both literally and figuratively. Write down all you can think of, such as "He is their right-hand man." (Cf. McKnight, pp. 205-206, and Smith, L. P., *Words and Idioms*, pp. 288-289.)

d. The original meaning of each of these words has been lost in a wider one. What did they once mean?

obligation (Barfield, p. 46)

pester (McKnight, p. 213)

duty (*Ibid.*, p. 156)

tease (*Ibid.*, p. 213)

gain (Bréal, p. 116)

virtue (Greenough and Kittredge, p. 241)

plunge (*Ibid.*, p. 118)

miscreant (*Ibid.*, p. 245)

butcher (Darmesteter)

conduct (*Ibid.*, p. 245)

pantry (Weekley, *Romance of Words*, p. 153)

azure (*Et. Dic.*)

larder (*Ibid.*, p. 153)

bedlam (*Ibid.*)

crop (McKnight, p. 93)

tribulation (*Ibid.*)

e. Through association words are stretched to strange dimensions:

Why is a *butterfly* so named? (Whitney, p. 84)

A *miniature*? (Weekley, *Romance of Words*, p. 74)

A *pencil*? (*Ibid.*, p. 155)

A *crane* (the machine)? (*Ibid.*, pp. 34, 35)

A *kite* (the toy)? (*Ibid.*, pp. 34, 35)

An *easel*? (*Ibid.*, pp. 34, 35)

When we haggle with anyone over a bargain, why do we say we *dicker*? (Weekley, *Words: Ancient and Modern*, pp. 38-39)

Why is a certain facial expression called a *leer*? (McKnight, p. 93)

¹ As we have seen (p. 196), the next step is to leave off the determining word and say, for example: "Go to the head!"

If we go to a *boarding-school*, or pay our *board* and lodging, do we know why we speak of our breakfast, lunch, and dinner in that way? (McKnight, p. 91)

These are only a few of the words that you might gather, if the subject interests you.

3. *Cause and Effect*

That we argue from cause to effect, and associate the result with the means, is shown by the history of such words as *rich*, *to win*, *to borrow* (see McKnight, pp. 91, 92), and *fear* (see Barfield, p. 158, and *Et. Dic.*).

B. Restricted Meanings

1. "One of the commonest transformations in language is from an abstract meaning to a concrete." — GREENOUGH and KITTREDGE.¹

It is an easy matter to fit abstract words (*heat*, *cold*, *opportunity*, *kindness*, *mercy*, *terror*, for example) to our own very definite and special experiences: "To-day's heat"; "The cold of the water this morning"; "My one great opportunity"; "Your kindness and mercy"; "Our well-founded terror." And this way of doing it is quite according to rule: "The most natural and obvious way to specialize the meaning of a word is to add a qualifying word." — MCKNIGHT.

Write down ten abstract words, and make them stand for concrete events in your own life by adding qualifying words. Examples of abstract words: *play*, *friendship*, *method*, *food*, *sorrow*, *glory*, *liberty*.

2. "The ever living tendency in language to renew the concrete quality in words is illustrated by the succession of words which in modern colloquial speech have been used to fill the place of *person* and sharing with it the same experience of generalization." — MCKNIGHT. (Ex.: *chap*, *fellow*, *guy*)

What words or phrases have been applied to the following persons, animals, or objects, and later discarded?

Young girls; small boys; an automobile, particularly a Ford; a horse; etc.

3. "Every man is his own specialist."²

"The musician understands by *overture* the orchestral piece which precedes an opera, the merchant supplies the *novelties* of the season, the financier calls in his *credits*, and so on." — BRÉAL.

¹ *Words and Their Ways in English Speech*, p. 256. Copyright, 1901, by The Macmillan Co. Reprinted by permission.

² Greenough and Kittredge, *loc. cit.*, p. 251. Copyright, 1901, by The Macmillan Co. Reprinted by permission.

What does a diplomat understand by *overture*; an undergraduate by *credits*?

The word *pipe* may mean a good many different things to different people. Begin by the god Pan, or Peter Pan, and name the various interpretations, even the plumber's.

Think of five more words that have been specialized by the users' tastes and personality. Such words as: *organ, root, key, base, act*.¹

(ADVICE: First, think of all the meanings you know, and then look the words up in Webster.)

4. "Words become specialized in meaning not only through the character of the persons using them, but through the nature of the context in which they habitually occur." — MCKNIGHT.

Look up the old meanings of the following words so as to realize how much they have been altered by the "nature of the context in which they habitually occur."²

to wed (Greenough and Kittredge, p. 248; McKnight, p. 92)

ghost (Greenough and Kittredge, p. 248)

post (*Ibid.*, p. 248)

myth (*Ibid.*, p. 249)

lesson (*Ibid.*, p. 249)

rime (McKnight, p. 91)

to last (*Ibid.*, p. 262)

to spill (*Ibid.*, p. 262)

apparition (*Ibid.*, p. 262)

carol (*Ibid.*, p. 263)

idiot (*Ibid.*, p. 263)

paradise (*Ibid.*, p. 263)

currency (*Ibid.*, p. 263)

wade (*Ibid.*, p. 88)

writhe (*Ibid.*, p. 95)

ham (*Ibid.*, p. 95)

fowl (*Ibid.*, p. 96)

sting (McKnight, p. 88)

fee (*Ibid.*, p. 88)

craft (*Ibid.*, p. 88)

read (*Ibid.*, p. 88)

stare (*Ibid.*, p. 89)

token (*Ibid.*, p. 89)

dizzy (*Ibid.*, p. 89)

mirth (*Ibid.*, p. 89)

heal (*Ibid.*, p. 89)

grass (*Ibid.*, p. 89)

starve (*Ibid.*, p. 89)

crescent (Whitney, p. 82)

planet (*Ibid.*, p. 83)

magazine (Weekley, *Words*:

Ancient and Modern, p. 65)

pilgrim (*Ibid.*, pp. 89-90)

5. There is another way for words to become specialized: "Two words that can be used indifferently in two meanings become appropriated one to one of the meanings and one to the other." — FOWLER.

¹ Cf. p. 196, § 3, of this book.

² Use Weekley's *Concise Etymological Dictionary* besides the special references.

Be sure you understand the difference in meaning between the two words in each couplet:

spiritual — spirituous ¹	costume — custom
cloths — clothes	courtesy — curtsy
coffer — coffin	defer — differ
convey — convoy	special — especial ²

C. Guesswork Etymology — Human Fallibility or Sense of Humor

We know too much now to expect words to come unchanged through the rough mill of everyday usage. Still we may hardly be prepared for the funny things that actually happen to them, sometimes in good faith through ignorance, sometimes through intentional humor.³

"In the creation and use of words there appears not only the sense of beauty and the sense of humor, but a human fallibility exhibited in inexactness of knowledge and in seemingly capricious modes of procedure." — MCKNIGHT.

Here are a few of "those happy errors which have added so many useful and expressive words to the English Language." — SMITH.

1. *Mistaken meanings*

a. Mistranslations

Errors in translating from some other language have resulted in several well-known expressions. Find out the mistake by looking the words up in Weekley's *Etymological Dictionary* and in the books specially referred to.

forlorn hope (Smith, *The English Language*, p. 202)

scapegoat (*Ibid.*, p. 116; Weekley, "Misunderstood," *Atlantic Monthly*, 1925, June)

psychological moment (McKnight, p. 351)

b. Misunderstandings

The last half of these words merely repeats the meaning of the first half:

reindeer (Greenough and Kittredge, p. 342; McKnight, p. 185)

greyhound (McKnight, p. 186)

cotbed (*Ibid.*, p. 186)

saltcellar (*Ibid.*, p. 186)

turtledove (*Ibid.*, p. 186)

¹ See Fowler, H. W., *A Dictionary of Modern English Usage*, article: "Differentiation."

² See *Ibid.*, article: "Special."

Look ahead on pp. 207 and 216 for other differentiations.

³ See Weekley, E., *The Romance of Words*, ch. XIII, pp. 171-190, "Etymological Fact and Fiction."

c. Led astray by the sound

The instinct for making an unfamiliar word "look like something," is said by Weekley to be the "lowest type of folk-etymology."

This "lowest type" is very frequent. I will tell you where people have gone astray, if you will set them right.

"The *burden* of a song" is not what it carries or conveys. It has nothing to do with *burden*, a load (Weekley, *Romance of Words*, p. 146)

A "*belfry*" is not named from its *bells* (*Ibid.*, p. 152)

Nor a "*buttery*" from *butter* (*Ibid.*, p. 152)

The "*companion-way*" in a ship is not so cosy a place as the name implies (*Ibid.*, p. 153; Greenough and Kittredge, p. 154)

"*Plain sailing*" does not mean that the course is easy to follow (Weekley, *Atlantic Monthly*, *loc. cit.*, 1925, June)

"To the *bitter* end." *Bitter* is not one of those sense-derived words (*Ibid.*, 1925, June)

"*Barberry*" is not a compound of *berry* (Fowler, article: "True and False Etymology")

"*Buttonhole*" does not come from *hole* (*Ibid.*)

"*Egg on*" has no connection with *egg* (*Ibid.*)

"*Sandblindness*" is not caused by blowing or glaring *sand* (Greenough and Kittredge, p. 335)

We are not called "*shamefaced*" because we hide our *faces* (*Ibid.*, p. 335)

"*Crayfish*" is not compounded with *fish* (*Ibid.*, p. 336)

Nor "*primrose*" with *rose* (*Ibid.*, p. 337)

"*Touchy*" is not undue sensitiveness to *touch* (*Ibid.*, p. 338)

"*Artichoke*" has no past history connected with *choking* (*Ibid.*, p. 340)

Nor "*walnut*" with *wall* (*Ibid.*, p. 340)

"*Cold-slaw*" may be a hot or a *cold* dish as far as its name is concerned (McKnight, p. 183)

"*Pickax*" is not one of the *ax* family (*Ibid.*, p. 184)

A "*titmouse*" is no relation to a *mouse* (*Ibid.*, p. 185)

The "*redstart*" is a jumpy little bird, but the last syllable of its name is not descriptive of its nervous disposition (*Ibid.*, p. 185)

"*Haggard*" should not suggest a *hag* (*Et. Dic.*)

2. Words reflect a sense of humor

"It is at any rate a question whether humour has not played a larger part in the creation of English and American words than in those of other languages." — BARFIELD.

"Welsh rabbit" was meant as a joke—which literal-minded people

have been correcting ever since. Mr. Barfield mentions another: "The queer expression *petticoat-tales* on a tin of Edinburgh shortbread, . . . a corruption of 'petits gâteaux' (little cakes)." He also points out that "the well-known humorous device of understatement is responsible for the modern meaning of *to hit*, which . . . meant to 'meet with' or 'light upon' — 'not to miss,' in fact." And many so-called "back-formations" were probably not coined seriously.¹

3. Words with reversed meanings

Whether or not human beings have been intentionally funny on these occasions, on many others a humorous fate has played tricks with a word, and placed it in the unenviable position of a turncoat. "A word may thus be brought, by a long series of intermediaries, to mean almost the opposite to that which it first signified." — BRÉAL.

Sometimes the first meaning is entirely wiped away; sometimes both meanings remain, as in *host*, which still stands for an army, as well as for someone who receives guests at his house. Can you find any connecting link between the two senses? (See Weekley, *Romance of Words*, p. 147)

Mature, which originally meant *early*, is another curious instance. (See Bréal, p. 145.) *Trudge*, which meant to *make speed*, has been slowed down by association with *tramp* and *tread*. (See Weekley, *Words: Ancient and Modern*, p. 134.) Look up the word *client*, and see whether its former meaning fits your idea of a modern client's behavior. (*Etymological Dictionary*, and Bréal, p. 104)

Mr. McKnight has made an amusing collection of these inconsistencies:

"The word *cease*, which now means 'to stop,' is derived from the Latin *cedere*, which meant 'to go.' A *fine* boy is a large boy; a *fine* needle is the reverse of large. . . . The word *flag*, which as a noun is associated with active emotion, as a verb means also 'to hang loosely and laxly'; 'to droop from weariness,' a meaning apparent in the adjective *unflagging*. . . .

"A university course *ends* with a *commencement*. A steamer *sails*. An airplane *lands* on the sea. . . . We have weekly *journals* (literally 'weekly dailies,' cf. Fr. *jour*, 'day'), in which appears *old news*. We have *golf greens* of sand. Blackberries are red when they are *green*. Things may be said to *grow smaller*; people are said to *enjoy* ill health. A *manuscript* (literally 'hand written'), may be *typewritten*. The older *kerchief* (literally 'head cover') appears in combinations the elements of which, if taken literally, are contradictory, such as *handkerchief*, *neckhandkerchief*, and *pocket-handkerchief*. A word, in fact, may come

¹ See p. 197, § E.

to be practically synonymous with its negative, as in the cases of *passive* and *impassive*, *ravel* and *unravel*, *valuable* and *invaluable*."

D. Obsolete Meanings — Human Irrelevance

"This expressiveness of irrelevant phrases is a curious feature of many of our idioms, and seems to show that there is a certain irrelevance in the human mind, a certain love for the illogical and absurd, a reluctance to submit itself to reason, which breaks loose now and then, and finds expression for itself in idiomatic speech. We like our words to have a meaning, for we like them to be vivid; but we sometimes seem almost to prefer inappropriate meanings, as if their very irrelevance appealed to the imagination and added to their vividness and charm." — SMITH.

A child is fascinated by the sound of a word whose significance he does not know. Grown people still feel the attraction; and for them there is an added appeal to the imagination in straightening out the phrases, and freshening up relevant meanings.

These phrases once made literal good sense. What did the words in italics mean?

the *quick* and the dead (*Et. Dic.*; McKnight, p. 93)

Cf. *quicksilver* (*Et. Dic.*)

every *other* one (McKnight, pp. 84-85; 97)

widow's *weeds* (*Ibid.*, p. 97; and *Et. Dic.*)

roof-*tree*, whiffle-*tree* (McKnight, p. 92; and *Et. Dic.*)

work *hard* (*Ibid.*, p. 92; *Et. Dic.*)

time and *tide* (*Ibid.*, p. 97; *Et. Dic.*)

might and *main* (*Ibid.*, p. 97; *Et. Dic.*; Smith, *Words and Idioms*, p. 184)

instead of; in his *stead* (McKnight, p. 97; *Et. Dic.*)

right away (*Ibid.*, p. 97)

stand *fast*; run *fast*; *fast* intent; *fast* asleep (*Ibid.*, pp. 203; 208; 413; *Et. Dic.*)

right *dress* (military); cf. *dressed* chicken (*Ibid.*, p. 327; *Et. Dic.*)

let or hindrance (*Et. Dic.*)

See Smith, *Words and Idioms*, p. 184, and *Et. Dic.* for the following:

<i>hue</i> and cry	in <i>abeyance</i>	<i>rack</i> and ruin
rank and <i>file</i>	in <i>behoof</i>	a great <i>deal</i>
waifs and <i>strays</i>	in malice <i>prepen</i> se	<i>kith</i> and <i>kin</i>
to leave in the <i>lurch</i>	in a <i>trice</i>	for the <i>sake</i> of
at <i>beck</i> and call	of <i>yore</i>	on one's <i>mettle</i>
at <i>loggerheads</i>	not a <i>whit</i>	at one <i>fell</i> swoop
by <i>rote</i>	to and <i>fro</i>	

And p. 185:

at the first *blush*; under *pain* of death
to get for one's *pains*
by *degrees*; in a *brown* study

What does *mind* mean in the phrases: (Smith, pp. 184-185)

to keep in *mind*
to call to *mind*
time out of *mind*

And in these:

to know one's own *mind*
to change one's *mind*
to be of two *minds*
to have a great *mind* to

E. Words Reflect Human Resourcefulness and Adaptability

1. We have already seen (p. 199) that when new objects or events come up, there is sometimes no need to coin new words for them; old words are conveniently ready to cover the new emergency. Whitney mentions a few instances from many, where "the name, once given, formed a new and closer tie with the thing named than with its own etymological ancestor." Look up the "etymological ancestor" of the following words:

<i>bishop</i>	<i>bank</i>	
<i>priest</i>	<i>bankrupt</i>	(See Webster; Weekley's <i>Concise</i>
<i>paper</i>	<i>candidate</i>	<i>Etymological Dictionary</i> ; Whitney,
<i>gazette</i>	<i>lunatic</i>	pp. 45, 77-78)

Can you think of other words that have been converted to new uses?

Examples: *pen*, *pencil*, *bureau*, *school*.

2. Our flexible language can do other unexpected things:

"The English retains a peculiar relic of its former capacities as an inflective language, in its power to turn one part of speech directly into another, without using any external sign of the transfer." — WHITNEY.

"The unique power which English has of making a noun into a verb." — WEEKLEY.

I have a list before me of over forty verbs, such as to *color*, to *man*, to *stone*, to *book*, gathered from Professors Greenough and Kittredge (p. 192); Weekley, *Words: Ancient and Modern* (p. 32); and Whitney (p. 132). There are many more than they give (such as the novelty: to *fingerprint*). Nothing is easier than to think of them or invent

them. Someone — Is it Professor Wendell? — tells of a child who complained that “the cow has just *tailed* my hat off.”

Make a list of twenty-five verbs, and then consult these books to see what you can add to it.

Other “functional” changes may take place. What has happened to the word in italics in the following examples?

“a good *feed* of hay”

“to *brown* the toast”

“a *choice* apple”

III. *Changes in Fortune — Reputations Lost and Won*

A. Meanings Altered

We have watched the meanings of words expand or contract, and change in all sorts of paradoxical ways, and have gained insight into the workings of the human mind, without until now particularly noticing whether the words under inspection have bettered or lowered their own standing. Yet the reputation of a word is won or lost according to the pleasant or unpleasant associations it brings with it. A pair of words may have meant the same thing originally, and then may go different ways, one up, one down, because of the company they keep:

enormousness — *enormity*; *ineffable* — *unspeakable*

innumerable — *inappreciable* (See McKnight, p. 244)

puerile — *boyish*; *childish* — *youthful* (*Ibid.*, p. 290)¹

1. *Downward*

a. Euphemism

Words are pulled down through association with unpleasant things as “the result of a very human disposition which prompts us to . . . disguise ideas which are disagreeable, wounding, or repulsive.” — BRÉAL. Such words are: *untruthful* (for *lying*); *uneasy* (for *anxious*); etc. Look up the original meaning of: *insane*; *asylum* (*Et. Dic.*, and McKnight, pp. 280, 287); *fib*; *untidy*; *offense* (Greenough and Kirtledge, pp. 305-307).²

Find of some other words that have deteriorated in meaning because of “a feeling of consideration, a precaution against unnecessary shocks.”

b. From experience of human failings

Bréal continues: “The so-called pejorative tendency has yet another cause. It is in the nature of human malice to take pleasure in looking for a vice or a fault behind a quality.”

¹ See pp. 202 and 216 for other differentiations.

² Cf. *homely*; *plain*; *questionable* (McKnight, p. 281).

You can study the following words with either this notion in mind, or the idea that words are degraded through our ancestors' experience of human failings. Find the former meaning of each word, and reason out how the change has come about.

curiosity; inquisitiveness; stupid; sullen (*Et. Dic.*, and McKnight, p. 286)

indolent (*Et. Dic.*, and McKnight, p. 271)

The downhill path of such words as:

garble (*Et. Dic.*, and Weekley, *The Romance of Words*, p. 19)

hoard (*Et. Dic.*, and McKnight, p. 88)

sell (*Et. Dic.*, and McKnight, p. 88)

tells an ugly tale of the love of gain.

What human failing have our ancestors detected, which has lowered the standing of these words?

prude smug (McKnight, p. 283)

silly demure officious (Barfield, p. 146)

conceit (Barfield, p. 136)

sanctimonious (Greenough and Kittredge, p. 290)

plausible (*Ibid.*, p. 291)

"None of us care to be called *bland*, and to describe a man as *worthy* is to apologise for his existence." — WEEKLEY.

(Always use Weekley's *Etymological Dictionary* as well as the references given.)

Look up:

imp (Weekley, *The Romance of Words*, p. 103)

knave (Greenough and Kittredge, p. 285)

rash (McKnight, p. 290)

pert (Weekley, *loc. cit.*, p. 74)

impertinent (McKnight, p. 271)

Is the history of these words a credit to small boys?

A prejudice grew up against the lower classes, which is reflected in these words. Look up the change of meaning:

villain (Greenough and Kittredge, p. 284)

vulgar (McKnight, p. 281)

mean (*Ibid.*, p. 281)

Also the rulers made themselves unpopular:

tyrant (Greenough and Kittredge, p. 248)

execute (McKnight, p. 263)

danger (Cf. Shakespeare, "You stand within his danger.")
(See Bréal, p. 142)

rich (McKnight, p. 91)

to borrow (*Ibid.*, p. 92) ¹

It would be terrible indeed if this were all that the shifting fortunes of words could tell us of human nature. Luckily, words are pulled up through mankind's happier experiences.

2. Upward

"With regard to this so-called pejorative tendency, we should, to be just, also postulate a meliorative tendency. Politeness has singular refinements, and affection curious windings which cause certain terms with an unfavorable meaning to lose their disagreeable element." — BRÉAL.

For instance, the word *pretty*, which originally meant *sly* (McKnight, p. 278).

a. People call children by many names that have become terms of endearment, though in themselves they are by no means complimentary: like the French, *mon petit chou* (my little cabbage!). What are some English pet names? Example: *Old* is often attached to a name in a proud and friendly way, as in "Old Glory."

b. Look up the history of the following words, and note their elevation in meaning. Draw what conclusions you can. (Use *Et. Dic.* also.)

<i>nice</i> (McKnight, p. 197; Greenough and Kittredge, p. 297)	<i>populace</i> (Smith, <i>The English Lan- guage</i> , p. 205)
<i>sturdy</i> (McKnight, p. 290)	<i>knight</i> (McKnight, 289; Whitney)
<i>stout</i> (<i>Ibid.</i> , p. 290)	<i>chivalry</i> (McKnight, 289; Whitney)
<i>fame</i> (<i>Ibid.</i> , p. 291)	<i>marshal</i> (McKnight, 289; Greenough and Kittredge, p. 295)
<i>virtue</i> (<i>Ibid.</i> , p. 291)	<i>pioneers</i> (Greenough and Kittredge, p. 296)
<i>barter</i> (<i>Ibid.</i> , p. 237)	
<i>to win</i> (<i>Ibid.</i> , p. 91)	

"That the Feudal System had an educative value and played its part in creating modern ideals of conduct is suggested by such words as *honest*, *kind*, and *gentle*, which meant at first simply 'of good birth or position' and only acquired during the Middle Ages their later and lovelier meanings." — BARFIELD.

B. Words Become Fit or Unfit for Dignified Style

The meaning of the words we have been examining has changed for better or for worse, but throughout their careers they have been

¹ See p. 200, line 8.

admissible in good writing. Mr. Smith has something to say about the way certain words drop out of good use, or rise to respectability:

"The rise of vulgar words into good society is as interesting to watch as the adventures of those social strugglers, whose fortunes are the theme of many novels. And while these words of rustic origin are advancing upwards, they pass others on the way, which are slowly descending the linguistic staircase."

1. Downward

We can no longer speak seriously of someone's *pate* or *rind*, any more than we can use *bray* and *wag* as in the quotations given by McKnight (p. 287): "braying wind"; "wagging leaves." Nor do the words *victuals*, *cocksure*, *fiddle*, *ditty*, etc., fit the dignified places they once occupied. (See Smith, L. P., *Words and Idioms*, p. 152; McKnight, p. 287.)

2. Upward

a. Slang and dialect

On the other hand, the gaps are filled by words emerging from dialect speech and from the jargon of various occupations. Look up the word *pluck* (McKnight, p. 291), and the others in this list taken from Smith, *loc. cit.*, pp. 147-151. Add twenty words to it. (Read McKnight, ch. II, "Dialect," pp. 12-22.)

<i>fun</i>	<i>swamp</i>
<i>fog</i>	<i>thud</i>
<i>nag</i>	<i>nugget</i>
<i>blight</i>	<i>rink</i>
<i>beach</i>	<i>billow</i>
<i>bleak</i>	<i>dwindle</i>
<i>freak</i>	<i>stingy</i>
<i>shunt</i>	<i>clever</i>

b. Words become too rare for every day

Some words may rise too high for ordinary use. Mr. Smith lists a few that are at various levels on their way up (p. 138).

Words still used in prose writing; less frequently in conversation:

<i>woe</i>	<i>chide</i>
<i>rue</i>	<i>slay</i>
<i>foe</i>	<i>mar</i>
<i>fleet</i>	<i>weep</i>

Words still used in poetry; not in prose:

<i>tryst</i>	<i>dight</i>
<i>lea</i>	<i>fell</i>
<i>fain</i>	<i>blithe</i>
<i>sooth</i>	<i>eve</i>

Words probably lost for good: *teen*; *rathe*, etc.

Look up all these words. It will do no harm to learn their meanings, for you might run across them.

c. Words sponsored by famous writers

Every word does not have to wait for this slow process of change, or gradual introduction into cultivated speech. Some famous author may usher a word into permanent good use. Because Dr. Johnson chose to say *fiddlededee* and Lewis Carroll coined the verb *to chortle*, these words have remained. Shakespeare uses *charm* in its figurative sense for the first time; Fanny Burney gives a characteristic twist to *propriety*; Pope speaks of *bathos*; Horace Walpole feels the need of *speculation* and *budget* (originally, the chancellor's little bag) in their modern financial senses; Bacon first introduces the words, *dissection*, *acid*, *hydraulic*, and *suction*, as they are technically used — and our language is so much the richer. When Burns, Carlyle, and Scott drew upon their northern dialect, many words were fixed in the language. For example: *eerie*, *flunkey*, *gloaming*, *croon* (Burns); *rampage*, *daft*, *astir*, *raid*, *sleuthhound*, *glamour*, *gruesome*, *foray*, *onslaught*, *mosstropper* (Scott); *lilt*, *feckless*, *outcome* (Carlyle).

HISTORY IN WORDS

"The study of words . . . may be made to illustrate . . . the progress in knowledge and the changes that have affected modes of thought." — MCKNIGHT.

I. Records of Things Disappearing

A. Superstitions and Bygone Notions of Physiology and of Psychology

"Such words as *influence*, literally 'flowing in,' and referring to the forces coming from an ascendant star, *disaster*, 'evil star,' and the English word *ill-starred*, which has the same underlying meaning, call to modern attention the earlier beliefs regarding the relation of the stars to human destiny." — MCKNIGHT.

1. Unless you are already familiar with the wide-spread influence of *astrology* in the old days, read up about it in an encyclopædia, for these are not the only words in use that record a belief in the stars. We still speak of *apoplexy* as a "stroke"; and if we knew its Latin translation, "*sideratio*," we should see that the stroke was originally supposed to come from the stars — "star-struck." We still say that someone has a *jovial disposition*,¹ which once meant literally, "born under the planet Jove" (Jupiter).

¹ See Barfield, *History in English Words*, p. 126; and Whitney, W. D., *The Life and Growth of Language*, p. 99.

2. When we become involved in expressions like an *even temperament*, an *idiosyncrasy*, *good-humored*, *bad-tempered*, or *keep your temper*, we are not finding half the amusement in them that we might find if we knew the curious notions that originated them:

"According to this theory the body of man contains four 'humours,' or liquids: blood, phlegm, yellow bile (or choler) and black bile (or melancholy), the last of which is a purely imaginary substance. The excess of these humours might cause disease, or make a man odd or fantastic; and hence we have the humours of the Elizabethan drama, our phrases *good-humoured* or *bad-humoured*, and our modern use of *humorous* and *humour*. That the Latin word for a liquid or fluid has come to mean a mood, or a quality exciting amusement, and that we can even speak of 'dry humour,' is due, therefore, to this old physiology, which has left many other marks on the English language." — SMITH.

3. Look up the following words, in order to understand the ancient psychological theories lying back of them:

inspiration (Barfield, p. 191)

instinct (*Ibid.*, p. 192)

enthusiasm (*Et. Dic.*, and Barfield, p. 161)

spirits (*Et. Dic.*, and Barfield, p. 125)

common sense (Smith, *The English Language*, p. 176)

B. Past Events and Obsolete Customs

Here are a few of the disclosures that words can make of historical events and customs.

1. *In living words*

a. *Glaive* is a poetic word for "sword." Professor Weekley explains that in it the Latin word *gladius* has become mixed with the Gaulish *cladebo*. "It has been said that in this word the swords of Caesar and Vercingetorix still cross each other."

(I suppose you are familiar with this conflict through reading Caesar. If you want an absorbing book — and can read French — there is C. Jullian's *Vercingétorix*. The best part is the account of Vercingetorix giving himself up.)

b. "The custom of having one name for a live beast grazing in the field and another for the same beast, when it is killed and cooked, is often supposed to be due to our English squeamishness and hypocrisy. Whether or no the survival of this custom through ten centuries is due to the national characteristics in question it would be hard to say, but they have certainly nothing to do with its origin. That is a much more blameless affair. For the Saxon neatherd who had spent a hard

day tending his *oxen, sheep, calves, and swine*, probably saw little enough of the *beef, mutton, veal, pork, and bacon*, which were gobbled at night by his Norman masters." — BARFIELD.

This was not the first period when two languages were struggling to keep abreast of each other in England:

"The old Anglo-Saxon words which these Northern intruders [the Danes] replaced . . . have mostly fallen out of use; but in some cases the two words survive side by side. Thus, our useful distinction between *law* and *right* was once geographical rather than semantic, the two words covering roughly the eastern and the western halves of England." — BARFIELD.

c. Times have changed since *school* meant *leisure* (see Greenough and Kittredge, p. 44; and *Et. Dic.*); and *glamour* was "the same as *grammar*, which had in the Middle Ages the sense of mysterious learning." (See Weekley, *The Romance of Words*, p. 134; and *Et. Dic.*) Professor McKnight says this derivation "reveals the belief in the connection between magic power and word tricks."

Perhaps you will find the connection less far-fetched between the word *sop*, and its original meaning of "bread," "evidently used for dipping into liquids." — MCKNIGHT.

d. Look up the following words, and see what light they throw on

(1) *Obsolete Customs:*

verge (Weekley, *Words: Ancient and Modern*, pp. 139-141; *Et. Dic.*)

stickler (Swinton, *Rambles among Words*, p. 124; *Et. Dic.*)

story (of a house) (McKnight, p. 237; *Et. Dic.*)

tallies (Weekley, *The Romance of Words*, p. 81; *Et. Dic.*)

score (*Ibid.*, p. 82; *Et. Dic.*)

harbinger (*Ibid.*, p. 83; *Et. Dic.*)

exchequer (*Ibid.*, p. 80; *Et. Dic.*)

(2) *Historical Events and Persons:*

canter (Weekley, *The Romance of Words*, p. 63; *Et. Dic.*)

a Solon (Greenough and Kittredge, p. 373; *Et. Dic.*)

a Judas (*Ibid.*, p. 373; *Et. Dic.*)

dunce (*Ibid.*, p. 373; *Et. Dic.*)

mackintosh (*Ibid.*, p. 382; *Et. Dic.*)

sandwich (*Ibid.*, p. 383; *Et. Dic.*)

derrick (*Et. Dic.*)

(3) *Myths:*

sardonic laughter (Greenough and Kittredge, p. 373; *Et. Dic.*)

a phaeton (*Ibid.*, p. 383; *Et. Dic.*) *panic* (*Ibid.*)

hermetic (*Et. Dic.*) *stentorian* (*Ibid.*)

(C. M. Gayley's *The Classic Myths in English Literature* and F. E. Sabin's *Classical Myths that Live Today* are good reference books; and interesting reading besides.)

2. In fossil words

Sometimes we find obsolete words carried along with a phrase that is still alive, which refer to objects and customs as obsolete as they. What is the historical background of the words in italics?

a *moot* point (Weekley, *Words: Ancient and Modern*, p. 69; *Et. Dic.*)

blackmail (*Ibid.*, p. 13; *Et. Dic.*)

to leave in the *lurch* (Smith, *Words and Idioms*, p. 184; *Et. Dic.*)

at *loggerheads* (*Ibid.*, p. 184; *Et. Dic.*)

in a *trice* (*Ibid.*, p. 184; *Et. Dic.*)

rack and ruin (*Ibid.*, p. 184; *Et. Dic.*)

II. Records of Things Appearing

"The state of the vocabulary of a people at any given time necessarily answers to the state of the ideas which at that moment are passing in its mind, and the constant flow of facts and thoughts which the generations bring with them in their ceaseless course leaves its trace in the words they use." — DARMESTETER.

A. As Seen in Changes of Meaning

1. Characteristics that have come to be looked upon as Anglo-Saxon are openly recorded in certain words. "Significance attaches to the fact that the word for 'play' used by athletic Anglo-Saxons should be rooted in the idea of motion." — MCKNIGHT. *Play* once meant "brisk activity."

2. It is amusing to compare some English words with modern French words of the same derivation, and to see that an element, if not aggressive, at any rate active, has slipped into the English meaning.

What is the meaning of the French word in each of the pairs?

ENGLISH	FRENCH
<i>to assist</i> (not passively)	<i>assister</i>
<i>to command</i>	<i>commander</i>
<i>to defend</i>	<i>défendre</i>
<i>to demand</i>	<i>demander</i>
<i>to dispute</i>	<i>disputer</i>
<i>fierce</i>	<i>fier</i>
<i>feast</i>	<i>fête</i>
<i>jolly</i>	<i>joli</i>
<i>meddle</i>	<i>mêler</i>
<i>revenge</i>	<i>revanche</i>

B. As Seen in New Words

"New words express new things, facts, ideas, feelings, or else are new ways of translating old ones. The development of new words is, therefore, the echo of those changes which affect the thought of a people or its mode of feeling, and the science of the significance of its words is, then, a part of the history of its psychology." — DARMESTETER.

1. "The ever increasing interest in personality and in personal emotion is registered in language in the ever increasing number of names for conceptions of this nature." — MCKNIGHT.

Mr. McKnight lists a number of words, such as *lonesome* (1647), *egoism* (1722), *sentimental* (1749), *self-centered* (1783), *homesick* (1798), which show that this introspective movement made headway in the seventeenth and eighteenth centuries; and it has been rolling up momentum ever since. "*Self-knowledge, self-examination, self-pity, and self-contempt* belong to the 'self' words of the XVIIth century, and with them appear a swarm of what we may call 'introspective' words — words that describe moods and feelings, as seen from within, as part of our own inner experience." — SMITH.

For example: *selfish* and *selfishness* are Puritan words of about 1640 (Smith, *The English Language*, p. 237); *sensible* and *sensibility* (meaning 'easily affected'), *sentiment* and *sentimental*, appeared in the eighteenth century (Barfield, p. 160); and *self-respect* was "first recorded as used with a praiseworthy meaning in Wordsworth's *Prelude*" (Barfield, p. 183).

Mr. Barfield finds "upwards of forty words hyphenated with *self* created in the nineteenth century, . . . and an enormous number of words with terminations such as *-ism, -ist, -ite, -ology, -arian*, are indications of a more contemplative attitude to all that we ourselves do and feel and think. What a difference between being *feminine* and being a *feminist*, between *hope* and *optimism*, *romance* and *romanticism*, between *Christianity* and *Christology*, between liking *vegetables* and being a *vegetarian*! We are hardly conscious at all of being *human*, more of being *humane*, more still of being *humanitarian*, and very conscious indeed of being *humanitarianists*."

This sounds as if we were taking ourselves far too seriously nowadays. One good result is that we also take language more seriously, and word more carefully the difference between the subjective and the objective points of view. For example, the words *inspiration* and *instinct* (as we have seen on page 212) began in the seventeenth and eighteenth centuries to shift their ground to "something arising from within the human being rather than something instilled from without" — a process of "internalization."

Differentiate between the words:

deceivable — *deceptive*

credible — *credulous*

imaginary — *imaginative*¹ (See Greenough and Kittredge, p. 276.)

Which gives the subjective and which the objective point of view?
Can you think of other pairs?

2. *a.* We do not have to look far to find words popularized from the arts and sciences, or originating in modern industries. Make a list of twenty-five from each source: the arts; science; industry. Be sure that your choice is well distributed — that you are not content to draw on the vocabulary of the art, the science, or the trade you know the most about.

The history of the word *initiative* — originally the *first step* — throws light on modern competitive civilization, which thinks of the first step as important only when taken before anyone else takes it.

b. From what sources have these technicalities been popularized?

optimism; pessimism

idiosyncrasy; complex

dilemma; asset

flamboyant; common or garden

ascendant; myth

chronic; hectic

(See Fowler, H. W., *A Dictionary of Modern English Usage*, article: "Popularized Technicalities.")

Subjects for Short Themes on Words

1. Two words are allowed a hearing on their relative merits. One opens the discussion; the other answers; the first has a chance to speak again at the close. They give their history and credentials: the authors who have used them.

Your characterization — the personality, bearing, and speech — of the two words should reflect the style of writing they are best suited to.

Suggested words:

twilight vs. *gloaming*

blithe vs. *joyous*

woodcraft vs. *forestry*

valley vs. *dale*

looking-glass vs. *mirror*

conflagration vs. *fire*

Webster's *International Dictionary* will often help you by its habit of illustrating with quotations.

Do you want to give a hearing to any modern words that you think are worth establishing in good society?

¹ Refer to pp. 202 and 207 for other differentiations.

2. An author takes up the cudgels for a pet word.

Suggestions: Scott, Burns, or any of the authors mentioned on page 211, might defend the words he has introduced.

3. A foreign professor (French perhaps) is puzzled at hearing the various uses to which certain words are put.

Suggested words:

key; *root* (see p. 201); *fine*; *flag* (see p. 204); *ravel* and *unravel*; *fast*; *dress* (see p. 205).

4. Suppose some Greek Rip Van Winkle, after a sleep of twenty-odd centuries, tried to talk with you on subjects that involved the use of such words as *paper*, *bishop*, *school*. Or a Rip from the Middle Ages, versed in astrology. Can you imagine the confusion that would result, and can you put it in brief dialogue form?

5. Speaking as if you were a professor, tell one of the editors of Webster's dictionary that you object on etymological grounds to the present meaning of certain words.

Suggested words:

mature; *untidy*; *to cease*; *to trudge* (See other words, p. 336 ff.)
idyll (See *Et. Dic.*; Webster)

Miscellaneous Subjects

1. "American English."

"*Cannibal* and *canoe* are of interest to us, as words brought back to Europe by Christopher Columbus; and in *cannibal*, as in the name *West Indies*, and in *Indian* for the American aborigines is embodied the geographical error of the time, when Columbus believed that in his voyage across the Atlantic he had reached what are now called the East Indies. . . . Other words associated with early travellers are *mulatto*, which is first found in the account of Drake's last voyage, and *breeze*, which in the XVIth century was an adaptation of the Spanish *briza*, a name for the north-east trade-wind in the Spanish Main and which first appears in the account of one of Hawkins's voyages." — SMITH.

The English-speaking American colonists were brought into contact with Indians, French, Spanish, Dutch, Germans, and included among themselves many Irish. Trace the following words to their source:

sleigh, *canyon*, *ranch*, *prairie*, *canoe*, *squash*, *waffle*, *loafer*, *out of sight*, *cowlick*, *grumpy*, *pickaninny*, *hominy*, *handy*, *shanty*. (See McKnight, pp. 23-35.)

alligator, chocolate, cocoa, tomato, cannibal, hurricane, hammock, savannah, maize, potato, tobacco. (See Smith, *The English Language*, pp. 199-200. Use *Et. Dic.* also.)

Their new environment needed many new words. In what conditions were these words coined? (See McKnight, pp. 23-35.)

underbrush, notch, landslide, backwoods, snowplow, blizzard, bee line, cloud-burst, commuter, cowboy, cowcatcher, dry up, pan out, diggings.

2. Some modern English slang is a close rendering of dignified English words of Latin derivation. Supply the words that are the equivalents of:

catch on, kicker, put over, balled up, half-baked, off one's trolley, high brow, rub in. (See McKnight, p. 38.)

3. Guess where these expressions were first used, and then look them up:

pitched battle	give him his due
a place in the sun	to wash one's hands of
play on words	well on your way
the eleventh hour	too much of a good thing
the glass of fashion	to spare the rod
the salt of the earth	a drop in the bucket
to lay it on with a trowel	hit or miss
to the top of one's bent	to the manner born
salad days	not a jot or a tittle
with bated breath	to speak daggers
in good set terms	the seamy side

(See Barfield, p. 137; Smith, *Words and Idioms*, pp. 223-228; 235.)

4. "Success and money are highly prized, and there are many metaphorical phrases to express satisfaction in them. To be 'first fiddle,' for instance, or 'cock of the walk,' to have the 'ball at one's feet,' the 'game in one's hands,' 'feather one's nest,' 'to be in clover,' 'to live like a fighting cock,' 'to have one's bread buttered on both sides,' etc." — SMITH.

Can you think of others?

5. Do you remember the quotation on page 193 from Mr. Brooks? "These common words defy exact definition because they mean so much. They contain a hundred elusive overtones of racial experience and recollection. A secret of style is to make this overtone a servant to the thought."

As if in illustration of Mr. Brooks's idea, M. Bezard quotes from the themes of two of his pupils. They are describing Puvis de Cha-

vannes' painting of St. Genevieve. Henri writes: "Her clothes are simple: a brown dress, a white veil, and sandals. . . ." Jeansays: "Her head is covered with a shawl, her hand is resting on the folds. . . ." M. Bezard comments as follows: "Jean speaks of a 'shawl,' and I see the discolored rags of a beggar-woman, or my eyes are dazzled by a red cashmere or the yellow and green tartan of a Highland chieftain. In any case, I am a long way from St. Genevieve! Henri, on the contrary, leads me to her; he keeps within the general character of the portrait when he places the white veil over the brown dress. A veil exactly suits the saint, — half-shepherdess, half-nun as she is, — the white veil of the Sisters over the brown dress of the peasant-woman, completed by the sandals, a legacy from ancient Rome. The difference between writing 'veil' and 'shawl' is the difference between writing with taste and without it, and taste is the first of literary qualities."

Fit each word of the following groups into an appropriate setting — a paragraph or at least a sentence where the "overtone" will not clash. Notice that the overtone, or connotation, arises through

- (1) *Linguistic source*: Anglo-Saxon, French, Italian, etc.
- (2) *Local usage*: England vs. America, the Eastern vs. the Western United States, etc.
- (3) *Repeated association with other words*.

Bungalow; cottage; chalet; villa

Prairie; mesa; steppe; moor; heath; pampas

Veranda; piazza; porch; loggia

Ranch; plantation; farm

Canyon; notch; clove; crevasse

Mantle; cloak; pelisse; burnous; redingote; raglan; capote; dolman

Sandals; mules; slippers

Priest; pastor; parson; preacher; minister; clergyman; chaplain;

vicar; rector; dominie

CHAPTER V

INTENSIVE AND EXTENSIVE READING

ON p. 14 the French method for the intensive study of literature (*explication de textes*) was mentioned, and references were given to books, both in French and in English, in which this process is discussed or exemplified. Here it is worked out in several exercises, as a way of systematizing and coördinating what the pupil has until now been doing piecemeal.

INTENSIVE READING

"Explications de Textes"

Can you remember the various ways in which we have scrutinized the extracts from American authors? Will you look back through the book, and see? We have discussed their powers of observation, imagination, and reflection, which amounts to saying, the way they note facts and respond to them. We have seen that their vocabularies are fed through their sensations, and that their careful writing is really a knowledge of the workings of the human mind and of human emotions, and a catering to them. Psychology is involved in all this; and psychology comes frankly to the surface when we find in an author's style evidence of his general make-up, "what he starts with and what he has lived through" — his personality.

Until now we have taken these points separately. What would happen if we brought all our methods to bear on one piece of literature? Something, I think, very like the exercise known to school children in France as an "*explication de textes*." There are firm rules attached to this exercise, rules for what to do first, what to do next, and especially for what to do last. French children of your age may have the advantage over you of handling these methods familiarly, for they begin to use

them (with simple material, of course) when they are entering their teens. But, when the newness wears off, you will see that the established rules of the "explication de textes" furnish us merely with an outline that systematizes what we have been doing piecemeal; that we reach the same result as in our own work — a knowledge of the writer through his processes; and that we have the same aim — that of learning to write.

Preparatory Work for the Explication

(With the aid of whatever reference books are necessary)

THE SELECTION AS A WHOLE

1. Read the passage carefully. You are concerned with the passage, and with that only. Keep strictly to it, and see that your remarks all bear upon it.

2. What is the dominant idea? the prevailing impression left with you?

3. The author develops and brings out his main idea by means of secondary ideas, language, style. Study the way in which the secondary ideas are connected; that is, the plan or structure. Is the reader helped along by conjunctions, or are his thoughts merely directed by the logical construction? What is the general character of the passage: in what proportion are the three processes — observation, imagination, reflection — combined? What is the prevailing mood or emotion: the author's temperament, turn of mind, or philosophy?

4. If the selection is an extract from a larger work, find what part it plays in the whole, and decide whether it plays it well.

5. Where did the idea originate? There may be trustworthy evidence of some special source; or you may guess at general sources from what you can learn of the times in which it was written. What were the customs, the state of society, the current opinions, the important events, which might have influenced the author? Has the work any historical significance? Did it affect contemporaries? Can you explain the allusions?

DETAILS

6. The *subject matter* or *thought* may be obscure from several causes:

- (a) If because it is too concise; amplify it
- (b) If because it is inexact; clarify it
- (c) If because it is subtle; determine the shades of meaning
- (d) If because it is complex; analyze it

7. *Art*: language, style :

WORDS

If there is anything unusual in their form, use, position, discuss it.

Meaning: If the meaning is doubtful, define it. Do not paraphrase. A definition should name the *class* to which the object belongs, and the *distinguishing characteristics* of the object — its *peculiarities*.

Throughout the history of the word, has its meaning varied? Has it narrowed? widened?

Does the author make the most of "overtones"?

Is there a preponderance of words that are : concrete (sense-words) ; abstract ; simple ; formal ; slang ; dialect ; foreign ; or from some special source : sport, trade, science, etc.? What might be the reason for the use of slang, dialect, foreign words? To create a special atmosphere ; to express a shade of meaning ; to startle and amuse?

Does the author utilize vowel color and repetition of consonants?

Are the words imitative in sound?

STYLE

Are the sentences short, inverted, rhythmic, easy to read, euphonic, etc.?

Does the author show his leanings and interests through his use of metaphor?

Does he depend on associations or novelty ; on emotions or sense-images?

If more than one version of the passage exists, what light does this record of the author's efforts throw upon his working methods or mental processes?

VERSIFICATION

Stanzas: What is the meter? the rhyme scheme?

Lines: Are the lines smooth, melodious, etc.?

Is the form appropriate to the idea — Is there a relation between matter and manner in sound and rhythm?

The Preparatory Work has supplied information and ideas, which should be introduced somewhat as follows into the

Oral Interpretation

How to Explain in Class

1. Make introductory remarks: historical explanation ; source ; environment.
2. Read the passage aloud. (Very important to do this well.)
3. Relate it to the work as a whole.
4. Formulate the main idea in a single sentence.

5. Analyze the plan or structure. Point out the secondary ideas (using one sentence for each), the sequence of ideas, and the divisions, transitions, and connections between them. Give the general character of the passage; also the prevailing mood or emotion. If it is in verse, discuss the construction.

6. *Literary qualities:*

Comment on the words;

Comment on the sentence structure;

Comment on the taste; originality of rhythm, and images.

7. *Conclusion:*

Sum up your comments briefly and clearly:

What interests you and what has been of interest to others in:

a. The *ideas* and *facts*: historical significance? influence now?
How did the writer affect his contemporaries?

b. The *opinions* and *character* of the author?

c. His *artistic procedure* (whether in a novel, a dialogue, a play, etc.). For instance:

Does the extract serve its purpose in the larger work?

Does the scene contribute to the action of the play?

Does the scene satisfy the reader's curiosity?

Are the speaker's words in character?

What means has the author used to rouse the desired response in the reader? Has he succeeded? That is, does he know the human mind: the emotions; how to awaken them; their outward manifestations?

Before we attempt anything as complicated as this plan, suppose we practise on a few simple sentences or passages. Such material may require nothing but comments on the *words*, the *style*, the *ideas*, with introductory remarks whenever the selection would be difficult to understand without them. We might prepare an exercise for children in the 7th or 8th grade. Take this sentence:

"No matter how much faculty of idle seeing a man has, the step from knowing to doing is rarely taken."¹

Before you decide whether you agree with Emerson or not, you must be sure that you understand what he means. Even if every word in the quotation is familiar to you (as it undoubtedly is), you should ask yourselves in what sense the words are used.

What does Emerson mean by "idle seeing"?

¹ Emerson, R. W., *The Conduct of Life*, "Power," Centenary Edition, VI, 74.

By "idle seeing" he means looking on inactively, taking in information and making no use of it; and the man who has the "faculty of idle seeing" is one who finds it easy to do this. But although such a person may learn a great deal, Emerson thinks that he rarely puts his knowledge to account, rarely makes the step (or has the initiative, as we say less simply nowadays) between taking in from others and giving out from himself.

It may seem to you that you can think of a great many people who have done things: your history and your literature courses deal with no one else; you meet active, busy people every day; your own heads are full of exciting plans and enterprises. Was Emerson perhaps writing at a time when what he asserts was truer than it is to-day; in surroundings that did not bring out energy? Read Charles Eliot Norton's description of New England during the first half of the nineteenth century,¹ and see what you think about this.

If in Emerson's time a great deal of useful knowledge was accumulating to no purpose inside men's heads, the same thing must be happening now. This faculty of "idle seeing" takes many forms: you may scorn those of your schoolmates who stand about watching the others at their games, without enough energy to join in; you yourselves may always be ready to take an active part. But when you are slow at your problems in mathematics and prefer to be told how to do them rather than to work them out alone, or when you learn your history lesson one day, only to forget it the next, you are "lookers on" as well as they. For memorizing what someone else has thought without putting it to some use is a very bad form of "idle seeing."

Please read at least one of the assignments in this reading list before the next lesson. They are not long and they are not dull; they tell of people who have "done things," and will show you how much these boys made of their scant opportunities. Then you will think up one definite way in which you might, any day of your lives, take the step from knowing to doing, and you will be prepared to tell the class about it.

¹ Norton, C. E., *Longfellow, A Sketch of His Life*, Riverside Literature Series, No. 167, pp. 1-3; 5-7; 18-19; 28-29.

References:

Muir, J., *The Story of My Boyhood and Youth*, pp. 30-33; 240-287.

Schurz, C., *Abraham Lincoln*, pp. 4-6.

Hagedorn, H., *The Boys' Life of Theodore Roosevelt*, pp. 39-42; 56.

"'I put myself in the way of things happening,' said Theodore Roosevelt, 'and they happened.'"

"It was with the deliberate intention of having a part in the government of his country that Theodore Roosevelt joined the Twenty-first District Republican Association in the fall of 1880. He did so from no particularly grand passion for public service and with no notion that the country needed saving and that he was the one to save it. He wanted to be 'on the team.' That was all. It was that old desire of his boyhood, to be of the fellowship of the doers of great deeds."

(HAGEDORN, H., *loc. cit.*, p. 65)

"The conscious utterance of thought, by speech or action, to any end, is Art." — EMERSON.¹

"He says *conscious* utterance because art implies knowing what one is about; he says by *speech or action* because the rule is the same for the fine arts as for the useful arts; it is universal; speech and action include all manner of human effort. He is careful to add the qualification, *to any end*, because it is purpose that makes speech and action effective; without purpose they are futile and meaningless."²

Scott and Denny have here commented on a sentence in some such way as you should comment on the wording and ideas of the two that follow, or on some other that strikes you as better adapted to this exercise.

"August 24, 1828.

". . . I thought that if men would avoid that general language and general manner in which they strive to hide all that is peculiar, and would say only what was uppermost in their minds, after their own individual manner, every man would be interesting."³

Words: "general language," "general manner," "individual manner." Explain and give examples.

¹ Emerson, R. W., "Art," Centenary Edition, VII, 38.

² Scott and Denny, *Paragraph-Writing*, pp. 1-2.

³ *The Heart of Emerson's Journals*, ed. by Bliss Perry, p. 39.

"peculiar." In which sense is it used here? In what other, less praiseworthy sense, is the word often used?

"uppermost." To define just what Emerson means here by uppermost needs some thought. He certainly does not advocate superficiality.

Idea: "interesting." Do you agree? Is the warning needed in 1928 as in 1828?

"He took life with great seriousness, but he took it laughing, which means that to him all activity, however difficult, was a source of enjoyment; to him there was no such thing as a chore. . . ."¹

Words: Comment on the effectiveness of the three abstract words: "seriousness," "activity," "enjoyment," compared with the concrete "laughing," and the slang "chore."

Idea: Thus described, does Roosevelt's philosophy of life appeal to you? Why?

Suppose some English friend of yours, or some English-speaking French boy, is curious about American history and literature. Or perhaps he has taunted you with having in your country very little of either. You decide to send him some passages from American writers, and, by your comments on them, to open his eyes to the interest of certain things that have happened in America.

You choose three extracts, short ones so as not to overwhelm him, from Parkman, Mrs. Stowe, Abraham Lincoln. What will be your comments? It is possible to base them on the words of the selection. (Follow as closely as possible the suggestions on pp. 221-223, and take particular pains with your introductory remarks — the historical background.)

" . . . when, *early in 1763*,² it was announced to the *tribes* that the *King of France* had ceded all their country to the *King of England*, without even asking their leave, a ferment of indignation at once became apparent among them; and, within a few weeks, a plot was matured, *SUCH AS* was never, before or since, conceived or executed by a *North-American Indian*. It was determined to attack all the

¹ Hagedorn, H., *The Boys' Life of Theodore Roosevelt*, p. 10.

² The italics and small capitals are mine.

English forts upon the same day ; then, having destroyed their garrisons, to turn upon the *defenseless frontier*, and ravage and *lay waste* the *settlements*, until, as many of the Indians fondly believed, the English should all be driven into the sea, and the country restored to its *primitive owners*.

"It is difficult to determine which tribe was first to raise the cry of war. There were many who might have done so, FOR all the *savages* in the *backwoods* were ripe for an outbreak, and the movement seemed almost simultaneous. The *Delawares* and *Senecas* were the most incensed, and Kiashuta, a *chief* of the latter, was perhaps foremost to apply the torch ; BUT, IF this was the case, he touched fire to materials already on the point of igniting. It belonged to a greater chief than he to give method and order to what would else have been a wild burst of fury, and convert *desultory attacks* into a formidable and protracted war. But for *Pontiac*, the whole might have ended in a few *troublesome inroads* upon the frontier, and a little *whooping* and *yelling* under the *walls* of *Fort Pitt*. . . ." ¹

Your introductory remarks should sketch the historical and geographic situation. They should be based on the words of the selection :

<i>early in 1763</i>	(To what extent was the American continent settled in 1763? What was going on in Europe?)
<i>King of France</i>	(Who were they? How much of the continent had belonged to France ; how much to England?)
<i>King of England</i>	
<i>North-American Indian</i>	(Why called <i>Indian</i> ?)
<i>tribes</i>	(Give an idea of the way the Indians lived.
<i>primitive owners</i>	Of the distribution of the tribes.)
<i>savages</i>	
<i>chief</i>	
<i>Delawares</i>	
<i>Senecas</i>	
<i>Pontiac</i>	
<i>defenseless frontier</i>	(Give some description of pioneer life.)
<i>settlements</i>	
<i>backwoods</i>	

¹ Parkman, F., *The Conspiracy of Pontiac*, Vol. I, pp. 181-182 (10th ed.).

lay waste
desultory attacks
troublesome inroads
whooping and yelling

(Describe Indian warfare.)

walls of Fort Pitt

(Where was it? Of what material was it built? and how?)

You should mention the extent of Parkman's historical work.

What is the dominant idea of each paragraph?

What secondary ideas are introduced by the words: *such as; for; but, if?* Is there evidence of great power of observation or imagination; or is the passage mostly a straight narrative of facts, with reflections upon them? If Parkman succeeds in interesting us, it is through anticipation of some unusual happening, and some unusual chieftain. What words or phrases contribute to rouse our curiosity? Are any of these words metaphors? Is he, then, playing on our imagination?

You do not want to bore your friend with too minute a commentary on straightforward writing like this. But if anything strikes you as worth mentioning in words or style, by all means do so.

"PREFACE" TO *UNCLE TOM'S CABIN*

HARRIET BEECHER STOWE

"The scenes of this story, as its title indicates, lie among a race hitherto ignored by *the associations of polite and refined society*;¹ an exotic race, whose ancestors, born beneath a tropic sun, brought with them, and perpetuated to their descendants, a character so essentially unlike the hard and dominant Anglo-Saxon race, as for many years to have won from it only misunderstanding and contempt.

"But, another and better day is dawning; every influence of literature, of poetry and of art, in our times, is becoming more and more in unison with the great master chord of Christianity, 'good will to man.'

"*The poet, the painter, and the artist*, now seek out and embellish *the common and gentler humanities of life*, and, under *the allurements of fiction*, breathe a humanizing and subduing influence, favorable to the development of the great principles of Christian brotherhood.

¹ The italics are mine.

"*The hand of benevolence* is everywhere stretched out, searching into abuses, righting wrongs, alleviating distresses, and bringing to the knowledge and sympathies of the world the lowly, the oppressed, and the forgotten.

"In this general movement, unhappy Africa at last is remembered; Africa, who began the race of civilization and human progress in the dim, gray dawn of early time, but who, for centuries, has laid bound and bleeding at the foot of civilized and Christianized humanity, imploring compassion in vain.

"But the heart of the dominant race, who have been her conquerors, her hard masters, has at length been turned towards her in mercy; and it has been seen how far nobler it is in nations to protect the feeble than to oppress them. Thanks be to God, the world has at last out-lived the slave-trade!

"The object of these sketches is to awaken sympathy and feeling for the African race, as they exist among us; to show their wrongs and sorrows, under a system so necessarily cruel and unjust as to defeat and do away with the good effects of all that can be attempted for them, by their best friends, under it.

"In doing this, the author can sincerely disclaim any invidious feeling towards those individuals who, often without any fault of their own, are involved in *the trials and embarrassments of the legal relations of slavery*.

"Experience has shown her that some of the noblest minds and hearts are often thus involved; and no one knows better than they do, that what may be gathered of the evils of slavery from sketches like these, is not the half that could be told, of the unspeakable whole.

"In the northern states, these representations may, perhaps, be thought caricatures; in the southern states are witnesses who know their fidelity. What personal knowledge the author has had, of the truth of the incidents such as here are related, will appear in its time.

"It is a comfort to hope, as so many of the world's sorrows and wrongs have, from age to age, been lived down, so a time shall come when sketches similar to these shall be valuable only as memorials of what has long ceased to be.

"When an enlightened and Christianized community shall have, on the shores of Africa, laws, language, and literature, drawn from among us, may then the scenes of the house of bondage be to them like the remembrance of Egypt to the Israelite, — a motive of thankfulness to Him who hath redeemed them!

"For, while politicians contend, and men are swerved this way and

that by conflicting tides of interest and passion, the great cause of human liberty is in the hands of one, of whom it is said :

“ ‘He shall not fail nor be discouraged
Till He have set judgment in the earth.’
‘He shall deliver the needy when he crieth,
The poor, and him that hath no helper.’
‘He shall redeem their soul from deceit and violence,
And precious shall their blood be in His sight.’ ”

As with the selection from Parkman, your introductory remarks should tell something of the historical background ; this time, of slavery in the Southern States, of the ferment of opposition in the North, of Secession, and of the Civil War. Base your comments on the words of the Preface. When was *Uncle Tom's Cabin* written ?

There is more to discuss in the construction, style, and wording of Mrs. Stowe's writing than there was in Parkman's.

Analyze the structure of the Preface, which consists of fifteen sentences and thirteen paragraphs. What do you think of this sort of construction ? Do you find many repetitions of one idea ?

(In the close study of a piece of literature, there are some parts of your work that, useful as they are to you, may not need to be included in the finished criticism. The decision rests with you. Do not pass on this analysis to your friend, unless you think it will help him to understand the character of the author.)

Words: In general, are the words concrete, derived from personal observation, or ready-made abstractions ? Discuss the words and phrases that are italicized.

Ex.: “associations of polite and refined society.” Is the meaning perfectly clear to you ?

“The poet, the painter, and the artist.” In this division, is it clear what class Mrs. Stowe means by the artist ?

(Among these generalities, it is relief to come to “the world has at last outlived the slave-trade !”)

Sentences: Are the sentences simple, compound, inverted ? Discuss the grammatical construction of the sentence beginning : “It is a comfort to hope,”

Conclusions: Does Mrs. Stowe treat her subject impersonally, or do her emotions and opinions color her writing? Are her historical facts and her predictions sound and unbiased?

How does she go about the task of rousing her reader's sympathies?

What of her environment? Does she come naturally by a tendency to "preach," rather than by some subtler method?

Your friend may wonder at your sending him a passage that is open to adverse criticism. Make clear to him the enormous influence on contemporaries, and the popularity of *Uncle Tom's Cabin*, and suggest that he read it.

If your friend wants to know whether the literature of that time was all either matter-of-fact or flowery in style, send him in answer the closing paragraph of Lincoln's *First Inaugural Address*, March 4, 1861.

Much of the historical setting is furnished you by Nicolay and Hay :

"When reading Lincoln's first Inaugural it is well to recall the terrible conditions existing throughout the land early in 1861. From January 9th to February 1st Mississippi, Florida, Alabama, Georgia, Louisiana and Texas had joined South Carolina in seceding from the Union and had formed a provisional government with slavery for its cornerstone. Since December, 1860, Major Anderson had been besieged in Fort Sumter in Charleston Harbor . . ."

(You had better add a description of the occasion when the Inaugural was delivered: the place, the audience, etc.; and ask your friend to read the rest of the speech.)

Nicolay and Hay continue :

"Lincoln was careful to seek the best advice in the preparation of this Inaugural. After Judge Davis, O. H. Browning and Frank P. Blair, Sr., had criticized it, W. H. Seward was asked for an opinion. He thought it 'strong and conclusive,' but suggested some words of affection and confidence. This led to the poetic close of the address, the idea being Seward's, the language Lincoln's."¹ (Explain who Seward was.)

¹ Nicolay, J. G., and Hay, J., *Complete Works of Abraham Lincoln*, VI, 169, footnote.

"The original draft, . . . concluded as follows, addressing itself to 'my dissatisfied fellow-countrymen': 'You can forbear the assault upon it [the Union], I cannot shrink from the defense of it. With you, and not with me, is the solemn question of "Shall it be peace or a sword?"' " " " ¹

Now, copy out, for your friend, Seward's suggestions :

"I close. We are not, we must not be, aliens or enemies, but fellow-countrymen and brethren. Although passion has strained our bonds of affection too hardly, they must not, I am sure they will not, be broken. The mystic chords which, proceeding from so many battle-fields and so many patriot graves, pass through all the hearts and all the hearths in this broad continent of ours, will yet again harmonize in their ancient music when breathed upon by the guardian angel of the nation." ²

And then what Lincoln made of them :

"I am loth to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battlefield, and patriot grave, to every living heart and hearthstone, all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature." ³

But above all, give him a chance to compare Lincoln's version with a facsimile of Seward's original manuscript :

"I close. We are not, we must not be aliens or enemies but fellow-countrymen and brethren. Although passion has strained our bonds of affection too hardly they must not, [be broken],⁴ [they will not], I am sure they will not be broken. The mystic chords which proceeding from [every ba] so many battle fields and [patrio] so many patriot graves pass through all the hearts and [hearth]s all the hearths in this broad continent of ours will yet [harmo] again harmonize in their ancient music when [touched as they surely] breathed upon [again] by the [better angel] guardian angel of the nation." ⁵

¹ Nicolay, J. G., and Hay, J., *Abraham Lincoln. A History*, III, 342-343.

² Nicolay and Hay, *Abraham Lincoln. A History*, III, 343.

³ *Ibid.*, III, 343-344.

⁴ The words in brackets were included in Mr. Seward's manuscript, but were crossed out.

⁵ Nicolay and Hay, *Abraham Lincoln. A History*, III, 336.

Of Lincoln's closing paragraph R. W. Gilder writes :

"There is in this last something that suggests music ; again we hear the strain of the *Leitmotif*. Strangely enough, in 1858 Lincoln himself had used a figure not the same as, but suggestive of, this very one now given by Seward. He was speaking of the moral sentiment, the sentiment of equality, in the Declaration of Independence. '*That*,' he said, 'is the electric chord of the Declaration, that links the hearts of patriotic and liberty-loving men together, that will link those patriotic hearts as long as the love of freedom exists in the minds of men throughout the world.'"¹

Do you think you could give your friend an idea of Lincoln's personality by discussing the changes he made in Seward's paragraph — not only what he omitted but what he reinstated after Seward had cut it out?

As the idea is the same in both versions, the difference lies in the wording and phrasing. First, make a list in parallel columns, one for Seward, one for Lincoln, of the changes in words, such as :

SEWARD	LINCOLN
fellow countrymen and brethren . . .	friends
although	though
proceeding	stretching
continent	land
hearths	hearthstones
harmonize, etc.	swell, etc.

Then, the phrases :

SEWARD	LINCOLN
close	loth to close
has strained	may have strained
must not . . be broken .	must not break (Lincoln has avoided the change from active to passive voice.)
chord, etc.	chord of memory, etc.

Next, group the changes made by Lincoln, under such headings as : simplicity, concreteness, force, clearness, caution, imagination, economy of the listener's attention. (See pp. 152-156.)

Finally, ask your friend to read both versions aloud, so as to

¹ Introduction to Nicolay and Hay, *Complete Works of Abraham Lincoln*, p. xxvii.

catch the rhythm, the smoothness, and the mellowness, of Lincoln's style.

Do his alterations of Seward's version speak well for his knowledge of human nature?

Your friend may well want something besides the prose of the middle of the last century. Give him a complete change to twentieth-century poetry.

HIGH-TIDE

I edged back against the night,
The sea growled assault on the wave-bitten shore,
And the breakers,
Like young and impatient hounds,
Sprang, with rough joy, on the shrinking sand,
Sprang — but were drawn back slowly,
With a long, relentless pull,
Whimpering, into the dark.

Then I saw who held them captive;
And I saw how they were bound
With a broad and quivering leash of light,
Held by the moon,
As, calm and unsmiling,
She walked the deep fields of the sky.¹

Your introductory remarks should tell him something about free verse, so that he will not be too much puzzled to see a poem of fourteen lines, divided like a sonnet, and yet containing lines of many different lengths, and no rhymes.

Ask him to read the poem aloud, and to notice that, irregular as the form is, it seems well suited to the idea and to the imaginative treatment. As you look at the page, two short lines, each of four syllables, stand out; and it is these lines that introduce the "actors": the *breakers* — the *moon*. The galloping movement of the second and fifth lines fits the simile "Like young and impatient hounds," and the words *growled*, *wave-bitten*, *sprang*. Just as, following the dash, the monosyllables "but were drawn

¹ Untermeyer, Jean S., from *Growing Pains*, New York, The Viking Press, Inc. Copyright, 1918, B. W. Huebsch, Inc.

back," pull against the forward rush of the previous lines like an undertow.

Show your friend that the first eight lines describe the breakers ; in the second part it is the moon's turn.

Be sure that he is familiar with the old mythology that conceived of the Moon Goddess as Diana, the Huntress ; and that he knows the scientific truth behind the poetic notion of the waves leashed as her hounds.

Ask him whether the scene is vivid to him. Then point out that there are comparatively few adjectives — twelve. Of these, only five are really descriptive of the scene, the remaining seven have to do with the simile. Ask him to name the five that are descriptive ; and the seven (as well as any verbs or nouns) that carry out the simile.

Has he enjoyed this example of modern verse ? Whichever way he answers, ask for his reasons.

Miss Lowell holds an important place among the Imagist poets. Explain this to your friend, and also tell him something of the aims of the Imagists. If you do not think *Lilacs* is so good an illustration of Miss Lowell's theories as some of her other poems, refer him to these others.

LILACS

Lilacs,	
False blue,	
White,	
Purple,	
Color of lilac,	5
Your great puffs of flowers	
Are everywhere in this my New England.	
Among your heart-shaped leaves	
Orange orioles hop like music-box birds and sing	
Their little weak soft songs ;	10
In the crooks of your branches	
The bright eyes of song sparrows sitting on spotted eggs	
Peer restlessly through the light and shadow	
Of all Springs.	
Lilacs in dooryards	15
Holding quiet conversations with an early moon ;	

Lilacs watching a deserted house
 Settling sideways into the grass of an old road ;
 Lilacs, wind-beaten, staggering under a lopsided shock of bloom
 Above a cellar dug into a hill. 20
 You are everywhere.
 You were everywhere.
 You tapped the window when the preacher preached his sermon,
 And ran along the road beside the boy going to school.
 You stood by pasture-bars to give the cows good milking, 25
 You persuaded the housewife that her dish-pan was of silver
 And her husband an image of pure gold.
 You flaunted the fragrance of your blossoms
 Through the wide doors of Custom Houses —
 You, and sandal-wood, and tea, 30
 Charging the noses of the quill-driving clerks
 When a ship was in from China.
 You called to them : "Goose-quill men, goose-quill men,
 May is a month for flitting,"
 Until they writhed on their high stools 35
 And wrote poetry on their letter-sheets behind the propped-up
 ledgers.
 Paradoxical New England clerks,
 Writing inventories in ledgers, reading the "Song of Solomon" at
 night,
 Because it was the Bible.
 The dead fed you 40
 Amid the slant stones of graveyards.
 Pale ghosts who planted you
 Came in the night time
 And let their thin hair blow through your clustered stems.
 You are of the green sea, 45
 And of the stone hills which reach a long distance.
 You are of elm-shaded streets with little shops where they sell kites
 and marbles,
 You are of great parks where every one walks and nobody is at
 home.
 You cover the blind sides of greenhouses
 And lean over the top to say a hurry-word through the glass 50
 To your friends, the grapes, inside.
 Lilacs,
 False blue,
 White,
 Purple, 55

Color of lilac,
 You have forgotten your Eastern origin,
 The veiled women with eyes like panthers,
 The swollen, aggressive turbans of jeweled Pashas.
 Now you are a very decent flower, 60
 A reticent flower,
 A curiously clear-cut, candid flower,
 Standing beside clean doorways,
 Friendly to a house-cat and a pair of spectacles,
 Making poetry out of a bit of moonlight 65
 And a hundred or two sharp blossoms.

Maine knows you,
 Has for years and years ;
 New Hampshire knows you,
 And Massachusetts 70
 And Vermont.
 Cape Cod starts you along the beaches to Rhode Island ;
 Connecticut takes you from a river to the sea.
 You are brighter than apples,
 Sweeter than tulips, 75
 You are the great flood of our souls
 Bursting above the leaf-shapes of our hearts,
 You are the smell of all Summers,
 The love of wives and children,
 The recollection of the gardens of little children, 80
 You are State Houses and Charters
 And the familiar treading of the foot to and fro on a road it knows.
 May is lilac here in New England,
 May is a thrush singing "Sun up !" on a tip-top ash-tree,
 May is white clouds behind pine-trees 85
 Puffed out and marching upon a blue sky.
 May is a green as no other,
 May is much sun through small leaves,
 May is soft earth, 90
 And apple-blossoms,
 And windows open to a South wind.
 May is a full light wind of lilac
 From Canada to Narragansett Bay.

Lilacs,
 False blue, 95
 White,
 Purple,

Color of lilac,
 Heart-leaves of lilac all over New England,
 Roots of lilac under all the soil of New England, 100
 Lilac in me because I am New England,
 Because my roots are in it,
 Because my leaves are of it,
 Because my flowers are for it,
 Because it is my country 105
 And I speak to it of itself
 And sing of it with my own voice
 Since certainly it is mine.¹

Give your friend an idea of New England. Tell him that Normandy resembles it in the general look of its vegetation, perhaps because Normandy and New England, so it is supposed, once were joined, before the sinking land was swallowed by the Atlantic. Tell him of its harsh climate, and hardy, self-contained people. Not a soil for poets; so it is all the more interesting when a New Englander is moved to sing of his native countryside.

For this is a hymn to New England. What is the dominant idea? What are the divisions of the poem? What does Miss Lowell do in lines 1-21; 22-51; 52-93; 94-108? Study how she fills in the background for the lilacs: background of scenery; background of history; background of season; all the while peopling her scene with New Englanders, the living and the dead. In fact, your friend, for a good notion of New England, needs little more than a careful study of the poem. Even the names of the states are given him.

Does Miss Lowell hold herself aloof from her subject? Point out that from the very outset, with such phrases as: "in this my New England"; "this great flood of our souls"; "heart-shaped leaves" — "leaf-shapes of our hearts"; she feels that she and New England belong together.

What means does she use to stir the reader — to show him the spell of lilac bushes and lilac time? Does she rely on awakening his sense-impressions? Does she know that a familiar fragrance has a strong power to call up recollections? Does she play on

¹ Lowell, Amy, in *What's O'Clock*, pp. 68-74.

his imagination? His emotions? Does she make the most of repetitions; vowel color; recurring consonants; "overtones"? Base your opinions on specific words and phrases that you will pick out, such as:

Line 6: "puffs of flowers"

Line 9: "music-box birds"

Line 19: "lopsided shock of bloom"

Line 28: "flaunted the fragrance"

Line 62: "a curiously clear-cut, candid flower"

Line 74: "brighter than apples"

Line 84: "a thrush singing 'Sun up!' on a tip-top ash-tree"

Line 92: "a full light wind of lilac"

Lines 94-108

Do you think the poem has failed in its purpose, and is merely perfunctory? Or can you tell your friend that it has carried you along with it?

EXTENSIVE READING

Though practice in extensive reading does not enter into the program mapped out in the Introduction, this section, with its accompanying exercises, is included, so as to round out the "*Explications de Textes*," and give the pupil a broader view of his part as reader than he could acquire from the "*Explications*" alone.

"There is then creative reading as well as creative writing. When the mind is braced by labor and invention, the page of whatever book we read becomes luminous with manifold allusion." (R. W. Emerson, *The American Scholar*.)

We have been so absorbed in the close study of the writer's task that we have been playing the reader's part as a matter of course, not stopping to notice what our coöperation amounts to, or how helpless the writer would be without it.¹

When we open a book, it may be for one of a number of reasons: we may be turning to the assignment for the next day's lesson; we may be supplementing the textbook by reading a full account of the point it summarizes; or we may be resting or diverting ourselves. Whatever our end, our task as readers is one for all the alertness and attention we can muster. And so far we have been busied with only one side of it — intensive reading. Whatever our end, we shall never gain it by digging out from every paragraph the last scrap it contains. Few paragraphs are worth it, and there is too much ground to cover. We must know not only how to read a text minutely, we must know how not to — that is, we must learn when to skip. This may sound as if our hard work were over, and we could lean back at our ease. Not at all: extensive reading is as hard in its way as intensive, and

¹ Before we go farther, I wish you would at least glance through the first chapter of J. B. Kerfoot's *How to Read*. The book is not heavy reading (you may not care to stop after one chapter); yet it will give you some notion of the reader's part of the work.

gives us a better chance to see what we are doing. "Skipping" is nothing in the world but a critical process; it would be easier to "look out for all the little things" than to decide their relative importance.

To begin with, we must look open-mindedly for the author's general idea, and, as you already know, we must phrase it in a complete sentence. Once this is attended to, the secondary ideas will fall into place, the asides will not distract us, and we shall be disposed to skip them. The author helps us to get our bearings. If his book is a good one, he has labored over its construction, and has made his meaning clear for us by every device in his power. Only we must be on the lookout for his signposts. He may perhaps show the structure of any serious work by section headings, numberings, marginal divisions, summaries, and an index in which various types indicate the relative importance of the points. Almost any kind of book contains a table of contents, a preface, and titles to chapters. He offers us these aids to a completer understanding.

Up to this point the author has contributed in equal measure; hereafter he must keep in the background, directing us merely, instead of doing the work for us. He is ready to talk with us, as a consultant; to "compare notes"; he is glad to test any opinion or observation of ours by what he knows of life; he brings forward ideas for us to accept or reject in the light of our own experience; but only on condition that ours is the conspicuous part. This is not because he is stingy or lazy, but because he knows it is inevitable: as we found out from Mr. Kerfoot, we read into the writer's words only what our store of experiences supplies us with.

And what have we to offer? What are some of the ways that we can help along a book in its effort to make an impression? We must watch our minds stirring to action as we read: the pictures that flash through them; the feelings that are roused. Do we agree, or do we disagree? What does that remind us of? "That's just what happens to me!" Do we know another instance of this? We think we will read this page again more slowly: "How *interesting!* I must remember that because it

bears out what I heard the other day. . . .” We find a passage interesting through an association between it and something already familiar, and, because of that, we remember it for future use.

We need not remember everything, of course, or why should we have learned to take notes? There never was a more foolish habit than memorizing a mass of heterogeneous facts, when pen and ink are available. Still, remembering is part of the reader’s work, and not so hard a part, after all, if we bear in mind that being interested and remembering are much the same thing — discovering an association. For have you never noticed how much slower it is to learn by heart ten disconnected words than a ten-word sentence? The difference is explained by the word “disconnected”; a thought connects the words in the sentence. If we want to memorize a passage of prose or of verse, we must take time in advance to discover the thought on which the words are strung; if we need to remember an incident or a date, and we fasten it in our minds to some fact we already know, it will surprise us by sticking.

Extensive reading for a particular purpose sometimes ranges far afield, and is then called “research.” Perhaps the details we most want are not given in the book we have at hand, and we begin an indefinite hunt for them. This is research-work; it has a formidable sound. Yet, when you were younger, Hide-and-Seek, Twenty Questions, and following the threads at a Cobweb Party, were no more absorbing pursuits than research may prove to be now. In fact, why invent games as incentives to study, when a good game is ready and waiting? Only realize that you are familiar with research through turning to this book and to that, and the name may shed its terrors.

Subjects and Suggestions¹

Practice in Extensive Reading

1. Phrase the general idea of the following paragraphs or poems:

See p. 53:

Bezard, J., *My Class in Composition*, pp. 6-7

¹ See Poley *Précis Test*, Public Publishing Co., Bloomington, Ill.

See p. 57:

Lodge, H. C., *The Pilgrims of Plymouth*

See Appendix to p. 66, line 8:

Frost, R., "Wild Grapes," in *New Hampshire*, pp. 49-52, last 12 lines
(Read the entire poem.)

See Appendix to p. 93, line 20:

Cather, Willa, *The Professor's House*, p. 75

See p. 189:

Morton, D., *Symbols*

2. Make an outline of the following selections, such an outline as the author might have followed as he wrote.

From this outline, compose marginal headings for the paragraphs.
(You had better study some book that contains headings, to be sure just what sort of things they are.)

Hasbrouck, Louise S., *The Boys' Parkman*, "Indian Tribes and Traditions," pp. 1-25; "The French, the English and the Indians," pp. 96-108.

Hersey, F. W. C., and Greenough, C. N., *Specimens of Prose Composition*, pp. 155-164, Lodge, H. C., "Theodore Roosevelt"; pp. 165-169, Roosevelt, T., "Abraham Lincoln"; and any of the models of Exposition.

3. Narratives as a general rule have:

a. A Beginning, which introduces us to the *circumstances* (scene: time and place; characters: portrait, situation, preceding events).

b. A Body, which tells the events.

c. An End, which gives the consequences of the actions.¹

Pick out in the texts suggested the different parts of the narrative, as well as the different episodes in the development of the action.

Discuss the following points:

What determines the sequence of the paragraphs?

Are the episodes placed in the most logical or natural order?

Are the details introduced where they are most useful for an intelligent grasp of the whole?

Where do the transitions occur?

In your opinion, what passages were most difficult to handle?

Hasbrouck, Louise S., *The Boys' Parkman*, "The Fall of Quebec," pp. 109-125; "Henry's Adventures with the Indians," pp. 126-134.

¹ For analyses of short stories, see the current numbers of the *Writer*, published monthly in Cambridge, Massachusetts.

In "The Fall of Quebec," does Parkman wait for the end to give the results of the action? (See p. 121.)

Davis, R. H., *The Bar Sinister*.

Davis, R. H., "The Boy Scout," and "Billy and the Big Stick," in *Somewhere in France*.

Wilkins, Mary E., "A Village Singer," etc., in *The New England Nun*.

Daskam, Josephine D., "Ardelia in Arcady," etc., in *The Madness of Philip*.

4. As a review, choose four or five of the short passages reproduced in this book, and record what pictures are called up in your mind by a quick reading of them. What feelings are roused?

You will find good material on pages 34-51, 64-69, 108 (Frost); 109 (Cather and Crane); 111-115, 119 (Brown), 121, 127-131; 167-170, 179, 180.

5. Give instances from your own experience either for or against the author's opinion. Confirm or confute your own opinion by the facts that the author observes or brings forward.

See p. 53:

Bezard, J., *My Class in Composition*, pp. 6-7.

See p. 59:

Thoreau, H. D., *Summer*, p. 97, and the references to Additional Material.

See p. 113:

Cather, Willa, *One of Ours*, p. 230.

Have you ever suddenly "seen" a familiar object for the first time?

Also, Holmes, O. W.:

"The flowering moments of the mind
Drop half their petals in our speech."

And Leacock, S., *The Garden of Folly*, "The Perfect Salesman," p. 123:

"Advertising may be described as the science of arresting the human intelligence long enough to get money from it."

And McMurry, F. M., *How to Study*, p. 235:

"Sympathy or love allows the ideas of others to be lifted to a plane on a level with his own and thus helps greatly toward his tolerance and receptiveness."

EXERCISES ON KERFOOT'S *How to Read*

6. What does Mr. Kerfoot seem to you to mean by "to feel all the way round the word"? (Pp. 66-68) Do you ever catch yourself

doing this? If so, describe the way it feels, and give specific examples from your reading.

7. What "flavors of significance" do you find in the words called out to you? (Pp. 68-73) As they are called out, jot down instantly the first word that occurs to you.

Optional list of words:

observation	track-meet	laughable
sunlight	social	expensive
travel	requirement	imagination
overheated	antagonist	narrative
member	job	caution
New York	dreamer	foggy
assembly	reservation	player
outspoken	unexpected	mileage

8. Read enough of Kerfoot in the pages preceding p. 135 to explain what he means by "that sheep-dog of our experience, our reading," and give examples. If you have only a hazy notion, tell at least what visual picture he calls up.

9. After reading Kerfoot, pp. 295-297, and Seward, *Note-Taking*, p. 3 to the top of p. 6, write out your comments and questions on Kerfoot, pp. 66-73, or on any other passages in his book that have roused your interest or opposition.

10. Choose a chapter in Kerfoot. Of this chapter, what parts seem to you important enough to read slowly; what parts can you skim over? (We will subject him to his own tests.)

11. *How would you set to work to memorize a poem?*

What does each verse mean, or deal with? (Phrase as tersely as possible.)

Does it bring a picture before your eyes?

What is the rhyming scheme?

How fast can you memorize the poem?

At that speed, can you recall it after an hour, a day, a week, a month, have passed?

After you have almost forgotten it, how much faster can you relearn it than you learned it the first time?

Describe each step in the process exactly as you took it.¹

¹ A word may be heard, seen, pronounced, and written. Do you trust most to the memory of your ears, your eyes, your articulatory muscles, or your fingers? Or do you draft them all equally into service?

Choose one from the following poems:

Lowell, J. R., "The Sirens" (the stanzas you like best)

See p. 58: Frost, R., "Gathering Leaves"

See p. 112: Frost, R., "The Runaway"

See p. 167: Whittier, J. G., "Telling the Bees"

See p. 189: Morton, D., "Symbols"

See Appendix to p. 66, line 8: Frost, R., "Wild Grapes" (the parts you like best, and the end)

12. *How would you set to work to memorize facts?*

Suggested Material:

See p. 243:

Parkman's "Indian Tribes and Traditions"

"The French, the English and the Indians"

(The outlines you have already made of these will help you.)

Hersey, F. W. C., and Greenough, C. N., *Specimens of Prose Composition*, any of the models of Exposition.

The Outline of Science (G. P. Putnam's Sons, 1922), any of the articles.

Suggested Method:

Boil the facts or opinions down to an outline.

If dates are involved, what was happening elsewhere at the same time?

In other words, fit the new information into a background. Isolated facts will be of little use to you.

Connect the material with something you already know that interests you.

Give an account of how you contrived to do this.

Read for your own amusement, Leacock, S., in *The Garden of Folly*, pp. 58-68, "The Human Memory."

Perhaps you will not become quite so involved as he.

For my part, as I read "The Story of Finance and Banking,"¹ I found that a question was being answered that had for a long time vaguely puzzled me: "Why does the bank take the trouble to cash my checks, anyway?" I knew, of course, that banks "used" the money of their depositors; yet I had never found them using mine when I needed it. . . . I was, therefore, especially interested in lines 29 to 34 on page 12, and not likely to forget them. Less consciously, as I read, I saw as a persistent background, almost as if the words were printed across it, a picture of the inside of a bank — my

¹ Hersey and Greenough, *loc. cit.*, revised edition, pp. 9-20.

bank — as I should see it from the end of the room, paying tellers' and receiving tellers' windows, and all the rest, complete. Also, flashing on and off before my eyes, came fragmentary glimpses of certain of my visits to the bank. To these I gave little attention; none the less they served as one more link between what I was reading and my past experience.

Did anything like that happen in your mind as you read? Or did you connect your reading and your own interests more systematically?

13. *Note-Taking*

Are you sure that every item you memorized was worth the pains? Or could you have made a note of certain statistics? Sometimes a full notebook, kept on hand for reference, saves the time spent in memorizing, and leaves your mind freer to grasp things more important than dry statistics.

Go over the last exercise again, with pen and paper, and see whether you could not have made your work easier by judicious note-taking. Then take the notes.

14. *Subjects that Involve Research*

A notebook is often indispensable when you come to look into a subject. Remember this when you are working on these themes.

Bring to bear upon your writing all that your reading has shown you about an author's responsibilities.

A. WELL-KNOWN OCCURRENCES THAT PSYCHOLOGY EXPLAINS

Suggestions: 1. Choose the topic that most interests you — the one that rouses memories. 2. Read the assignment. 3. Take notes if you think they will help you. 4. Write out an instance from your past experience, and explain it in your own words.

a. If something that bothers you happens more than once, you are increasingly annoyed at each recurrence, because it seems to hit a spot already "sore."

Read Allport, F. H., *Social Psychology*, p. 94.

b. When you look from a great height, either indoors or out of doors, do you ever have an impulse to jump off?

Read Ribot, Th., *The Psychology of Attention*, p. 55.

c. Do not days that are empty of incident or occupation seem long in passing, but short when you look back over a week or two; much shorter than the full days that passed quickly, yet contained so much that you can hardly believe they were so few?

Read Ribot, Th., *The Evolution of General Ideas*, p. 179.

d. You have often made up your mind at first sight whether you liked or detested somebody. Usually your slapdash judgment has stood the test of further acquaintance.

Read Richards, I. A., *Principles of Literary Criticism*, pp. 99-100, 131-132.

e. "Sadness departs upon the wings of Time."

Even the deepest sorrow becomes more bearable if you "give Time a chance."

Read Ribot, Th., *The Psychology of the Emotions*, p. 163.

(Do not choose this subject until you are perfectly sure you understand Ribot's explanation.)

B. LITERATURE

a. *The American Boy (or Girl) in Literature*

What do the following authors say of you?

What is typically American in these stories; what might be found the world over?

Suggested reading:

Aldrich, T. B., *The Story of a Bad Boy*

Burroughs, J., *My Boyhood: An Autobiography*

Howells, W. D., *A Boy's Town*

Muir, J., *The Story of My Boyhood and Youth*

Tarkington, B., *Seventeen*

Tarkington, B., *Penrod*

Tarkington, B., *Penrod and Sam*

Twain, Mark, *The Adventures of Huckleberry Finn*

Twain, Mark, *The Adventures of Tom Sawyer*

Warner, C. D., *Being a Boy*

See *American Magazine of Art*, 1926, Nov., p. 581, for a reproduction of F. C. Hibbard's statue of "Huck Finn and Tom Sawyer," erected in Hannibal, Missouri.

See also *English Journal*, 1923, May, "Illustrative Material for High-School Literature."

If you are a girl, begin with Kate Douglas Wiggin's *Rebecca of Sunnybrook Farm*. You will have extra credit for discovering other references.

b. *Thoreau as a Boy Scout Leader*

Suggested Reading:

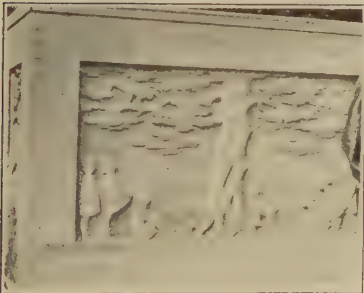
Thoreau, H. D., *Walden*

Emerson, R. W., *Thoreau*, Centenary Edition, X, 451-485, especially 461-462

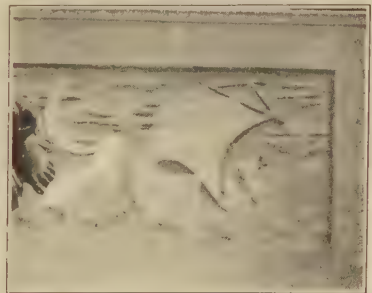
Perry, B., *The Heart of Emerson's Journals*, pp. 275-276



EUGENE FIELD MEMORIAL FOUNTAIN, by E. McCartan (1878-)
Lincoln Park, Chicago.



"Have you ever heard of the sugar plum tree?
'Tis a marvel of great renown.
It blooms on the shore of the Lollipop Sea
In the garden of Shut Eye Town."



"Wynken, Blinken, and Nod one night
Sailed off in a wooden shoe, —
Sailed on a river of crystal light
Into a sea of dew."



SCHOOLCHILDREN'S MEMORIAL TO FRANCIS SCOTT KEY,
by J. Maxwell Miller (1877-)

"To commemorate the centennial of the writing of the 'Star-Spangled Banner,' the pupils of the public schools of Baltimore have erected this memorial upon Hampstead Hill where, in September, 1814, the Citizen Soldiers of Maryland stood ready to sacrifice their lives in defense of their homes and their country. 1914."

(Fort McHenry, Baltimore, bombarded by the British, Sept. 13, 14, 1814. Successfully defended by Col. George Armistead. Francis Scott Key, detained with the British fleet, watched from the "Minden," and saw the flag still waving over the fort on the morning of Sept. 14.)

c. A naturalist or a writer falls asleep out of doors, and dreams that plants or animals discuss him, not always with gratitude for what he has done to them or said of them. Would animals be sure to like being given human traits, or being shot for museums? Would plants always enjoy being dragged from an obscure corner, and forced to develop strange characteristics?

Suggestions:

Ernest Thompson Seton

John Burroughs

J. J. Audubon; the Audubon Society

Luther Burbank

d. Have stenographers, typewriting, and dictaphones spoiled the art of letter-writing? What faults would modern methods probably encourage?

References:

Familiar Letters of John Adams and his Wife Abigail Adams

Hendrick, B. J., *The Life and Letters of Walter H. Page*, 3 vols.

The Letters of Franklin K. Lane

The Letters of William James, 2 vols.

The Letters of Henry James, 2 vols.

Adams, Henry, *Letters to a Niece*

Theodore Roosevelt's *Letters to his Children*

You may know some volumes of even better correspondence. By all means use them.

e. Someone who becomes famous reads in his childhood a contemporary book, now famous, too. His impressions.

Suggestion: Theodore Roosevelt, born in 1858, reads *Uncle Tom's Cabin*, first published in 1852.

Read Hagedorn, H., *The Boys' Life of Theodore Roosevelt*

(The more you ponder over the sort of boy Roosevelt must have been, and the more you find out what surroundings he lived in and what was going on when he was old enough to read the book, about 1868 to 1872, the better your story will be.)

C. ART

a. "Eugene Field Memorial Fountain"

What do children owe Eugene Field, which makes it appropriate for them to erect the memorial? You might suppose that you are chosen to deliver an address at the unveiling of the fountain.

References:

Field, E., *Poems of Childhood*

International Studio, 1925, Dec., pp. 215-217

Optional Material:

1. "School Children Memorial to Francis Scott Key"

References:

Smith, C. A., *What Can Literature Do for Me*, pp. 168-169
Any American history book

2. "Thomas Hopkins Gallaudet Memorial"

References:

Caffin, C. H., *American Masters of Sculpture*, pp. 61-62
Taft, L., *The History of American Sculpture*, pp. 319-320
International Studio, 1910, Sept., article by E. A. Rockwell

b. Imagine that you are watching an artist at work on a picture or statue that is now famous. You see it grow from day to day. The artist may ask your advice. Can you find out how he goes about his work: his training and methods?

Suggestion:

Dallin, C. E., "The Appeal to the Great Spirit"

References:

Boston Evening Transcript, 1924, Nov. 20, report of Dallin's talk before the Massachusetts Indian Association

Open Road, 1924, June

International Studio, 1908, July, article by Leila Mecklin

International Studio, 1916, April, article by A. Seaton-Schmidt

Optional Material:

1. French, D. C., "The Angel of Death and the Young Sculptor"

References:

International Studio, 1910, Sept., *loc. cit.*

Caffin, C. H., *American Masters of Sculpture*, pp. 62-64

Taft, L., *The History of American Sculpture*, pp. 320-321

2. Saint Gaudens, A., "Nirvana"

References:

Saint Gaudens, A., *Reminiscences*, II, 362-366

Eastman, M., *Colors of Life*, p. 127

Taft, L., *The History of American Sculpture*, pp. 297-298

American Magazine of Art, 1924, Nov., article by W. S. Rusk

3. Mills, C., "Andrew Jackson Memorial"

References:

Lindsay, V., "The Statue of Old Andrew Jackson," in *Collected Poems*, pp. 90-92

Taft, L., *History of American Sculpture*, pp. 123-127



THOMAS HOPKINS GALLAUDET, by D. C. French
Columbian Institute for Deaf Mutes, Washington, D. C.

(Inscription :)

"Born at Philadelphia, December 10, 1787, founded at Hartford the first school for the deaf in America, 1817, died at Hartford, September 10, 1851.

"Friend—Teacher—Benefactor

"The deaf people of the United States in grateful remembrance of Thomas Hopkins Gallaudet mark the centennial of his birth with this memorial—1887.

"Erected by contributors from every State, Territory, and District of the United States."



ANDREW JACKSON MEMORIAL, by Clark Mills (1815-1883)

First equestrian statue erected in America by an American sculptor.

"Historically joyous old Jackson in front of the White House." (Saint Gaudens)

CONCLUSION

Have any of you found the work enjoyable? If not, the fault is mine, for the subjects we have been studying include nearly everything that makes life interesting; and, in tapping these wide resources, we have used nearly all the faculties we possess. We now have some notion how the human mind works, and how ideas, feelings, and opinions may be conveyed and roused through facial expression, actions, and words — whether spoken or written. We have learned something of our surroundings, our companions, and ourselves; and of how to read, how to write, and how to speak. Of course, we have kept almost entirely to subjects that are near at hand both in time and in space. What I should like to do sometime is to take you by easy steps from the near to the far away, and show you that remote subjects can be made living and interesting, if you will only remember that human beings always and everywhere have been much like those you know to-day.

APPENDIX

P. 26, line 25. Pictures are better to practise on than real life, because the artist has already "through observation and simplification helped nature in her effort to speak." (Puvis de Chavannes, *Figaro*, 1892, July 23.)

Cf. Weil, A., and Chénin, É., *Le Français de nos enfants*, pp. 9-10; 145-288; for an extremely valuable application of this opinion.

P. 28, line 14. Lanson, G., *Principes de composition et de style*, p. 9.

P. 30, footnote. References are usually given to anthologies rather than to volumes of a poet's work, as being more available to the pupils.

P. 30, line 17. This discussion is based on a passage from Jules Lemaître (*Les Contemporains*, 1st series, p. 168).

P. 33, line 3. *Additional Material*:

Robert Frost does not often give an unanalyzed impression, but he does occasionally: as when he urges the spring wind to melt the snow-bank and
"Find the brown beneath the white."

("To the Thawing Wind," in Forbes, A., *Modern Verse*, p. 48.)

or tells his experience with a brush fire:

"I won. But I'm sure no one ever spread
Another color over a tenth the space
That I spread coal black over in the time
It took me . . ."

("The Bonfire," in *Mountain Interval*, pp. 53-59.)

or walks through the woods:

". . . The view was all in lines
Straight up and down of tall slim trees."

("The Wood-Pile," in *North of Boston*, p. 133.)

P. 35, footnote 1. *Additional Material to Proud New York*:

Lie, Jonas, *Morning on the River*, Memorial Art Gallery, Rochester, N. Y., reproduced in *American Magazine of Art*, 1925, Feb., p. 59.

Lie, Jonas, *New York*, reproduced in *International Studio*, 1914, Sept., p. lv.

Bellows, George, *Men of the Docks*, in *International Studio*, 1912, May, p. lxii; 1913, May, p. 250; 1915, Oct., p. 245; *American Art Annual*, 1914, opp. p. 316.

The North River, Pennsylvania Academy of Art.

Pennell, Joseph, Etchings, reproduced in *International Studio*, 1909, July: *New York from Brooklyn Bridge*, p. 24.

Palisades and Palaces, New York, p. 23.

Standard Oil Works, Staten Island, p. 27.

Cooper, Colin, C., *Sky Scrapers, Broad Street, New York*, reproduced in *American Art Annual*, 1903-1904, vol. IV. frontispiece.

Kroll, Leon, *Building New York*, in *International Studio*, 1916, Feb., p. cviii; 1917, p. 67.

Twachtman, J. H., *Brooklyn Bridge*, in *International Studio*, 1921, Jan., p. lxxvi.

Additional Material from which to draw pictures:

Monroe, Harriet, "At Twilight," in Forbes, *Modern Verse*, pp. 30-31.

Sherwood, Margaret, "In Memoriam. Leo: A Yellow Cat," in Thomas and Paul, *Story, Essay, and Verse*, p. 334.

Hawthorne, N., *American Note-Books*, p. 96:

" . . . When the sun was almost below the horizon, his rays, gilding the upper branches of a yellow walnut-tree, had an airy and beautiful effect, — the gentle contrast between the tint of the yellow in the shade and its ethereal gold in the fading sunshine. The woods that crown distant uplands were seen to great advantage in these last rays, for the sunshine perfectly marked out and distinguished every shade of color, varnishing them as it were; while the country round, both hill and plain, being in gloomy shadow, the woods looked the brighter for it."

P. 37, line 11. See Hitchcock, A. M., *High School English Book*, pp. 39-57, for exercises that may be used in the same ways; also

Sherman, L. A., *How to Describe and Narrate Visually*, *passim*.

P. 39, line 3. *Additional Suggestions* of pictures:

Homer, Winslow, *The Carnival*, Metropolitan Museum, New York.

Brooke, Richard Norris, *The Pastoral Visit*, Corcoran Gallery of Art, Washington, D. C.

Benson, Frank W., *A Rainy Day*, Art Institute of Chicago. See p. 187.

P. 39, *paragraph e*.

" 'Did you ever hear it said that the Goddess of Memory was a person one could always lead around by the nose?' Kent asked."

(Norris, Kathleen, *The Sea Gull*, p. 178.)

P. 43, line 17. Cf. Emerson, R. W., in *The Heart of Emerson's Journals*, ed. by Bliss Perry, p. 245, an extract dated July 13, 1849: "Come hither, youth, and learn how the brook that flows at the bottom of your garden, or the farmer who ploughs the adjacent field, your father and mother, your debts and credits, and your web of habits are the very best basis of poetry, and the material you must work up."

P. 45, line 17. Lowell, Amy, "Red Slippers," in Monroe and Henderson, *The New Poetry*, p. 288.

P. 47. See many other poems in Hilda Conkling's remarkable book. For instance: "Water"; "Red Rooster"; "Tree-Toad"; "The Lonesome Wave"; "Sun-Flowers"; "Dandelion"; "Geography"; "Hay-Cock"; "Hills"; "Humming-Bird." And in *Shoes of the Wind* (her later volume), "Waking the Moths"; "Clarke Farm."

Frost, R., "Our Singing Strength" (first twelve lines), in *New Hampshire*, p. 110.

P. 52, line 19. Bryant, L. M., *American Pictures and Their Painters*, p. 48. *Additional Material*:

Homer, Winslow, *Old Friend*, Worcester Art Museum (photographs can be bought there).

Lie, Jonas, *Maidens of the Forest*, reproduced in the catalogue of the exhibition held in 1924 at the Pennsylvania Academy of Art, Philadelphia.

P. 53, line 6. See Crouzet, Berthet, Galliot, *Méthode française et exercices illustrés*, II, 346.

P. 53, line 11. *Ibid.*, II, 345.

P. 53, line 30. *Additional Music*:

For a list of available graphophone music, see Thompson, Jessie L., "The Correlation of Music with Literature," *English Journal*, 1921, September. To which I add a few Victor records:

Old Folks at Home, and *Annie Laurie*, No. 6217 (Melba)

Carry Me Back to Old Virginny, and *Old Black Joe*, No. 6141 (Alma Gluck)

My Old Kentucky Home, No. 6143 (Gluck)

Swing Low, Sweet Chariot, and *Little Alabama Coon*, No. 640 (Mabel Garrison)

By the Waters of Minnetonka, No. 18431 (Princess Watahwaso)

Four Penobscot Tribal Songs, and *Two Indian Songs*, No. 18444 (Princess Watahwaso)

Tenting on the Old Camp Ground, No. 16404

Battle Hymn of the Republic, No. 45121 (Werrenrath)

P. 55, line 11. Thorndike, E. L., *The Elements of Psychology*, p. 69.

P. 57. Cf. Crouzet, Berthet, Galliot, *loc. cit.*, II, 322-325.

P. 62, line 16. Cf. Crouzet, Berthet, Galliot, *loc. cit.*, II, 346.

P. 65, line 14. Cf. *ibid.*, II, 344.

P. 66, line 9.

"It wasn't my not weighing anything
So much as my not knowing anything —
My brother had been nearer right before.
I had not taken the first step in knowledge;
I had not learned to let go with the hands,
As still I have not learned to with the heart,
And have no wish to with the heart — nor need,
That I can see. The mind — is not the heart.
I may yet live, as I know others live,
To wish in vain to let go with the mind —
Of cares, at night, to sleep; but nothing tells me
That I need learn to let go with the heart."

(Frost, R., "Wild Grapes," in *New Hampshire*,
pp. 49-52, last 12 lines.)

P. 66, line 10. Cf. Crouzet, Berthet, Galliot, *loc. cit.*, I, 296.

P. 71, line 71. Lanson, G., *Principes de composition et de style*, p. 124.

P. 72, line 15. Emerson, R. W., *Nature*, Centenary Edition, I, 31.

P. 72, line 23. Translated from Payot, J., *L'Apprentissage de l'art d'écrire*, p. 189.

P. 72, line 27. Quoted from Lewes, G. H., *The Principles of Success in Literature*, ch. VI, by Shipherd, H. R., *The Fine Art of Writing*, pp. 255-256.

P. 73, line 5. Ribot, Th., *The Psychology of the Emotions*, p. 180.

- P. 73, line 15. Bréal, M., *Semantics*, pp. 129-130.
- P. 75, Ex. e. Cf. Swinton, W., *Rambles among Words*, pp. 20-30.
- P. 75, last line. Bain, A., *English Composition and Rhetoric*, II, 8.
- P. 76, line 2. Ribot, Th., *The Psychology of the Emotions*, p. 234.
- P. 76, line 8. Sherman, L. A., *How to Describe and Narrate Visually*, p. 19.
- P. 76, line 16. Whately, R., *Elements of Rhetoric*, Pt. III, ch. II, § 3.
- P. 77, line 5. Darmesteter, A., *The Life of Words*, pp. 149-150.
- P. 77, line 12. Smith, C. A., *What Can Literature Do for Me*, p. 201.
- P. 78, line 18. Eastman, M., *Enjoyment of Poetry*, p. 118.
- P. 78, line 19. *Ibid.*, p. 121.
- P. 78, line 20. Translated from Guérard, M., *Cours de composition française*, p. 18.
- P. 78, line 22. Translated from Mme Necker, *Mélanges*, II, 4.
- P. 78, line 32. Rickert, E., *New Methods for the Study of Literature*, p. 103.
- P. 79, line 22. Hollingworth, H. L., *The Psychology of Thought*, p. 62.
- P. 80, line 12. Spencer, H., *The Philosophy of Style*, § 11.
- P. 80, line 13. *Ibid.*, § 4.
- P. 80, line 16. Translated from *Mélanges*, II, 197.
- P. 80, line 24. Translated from Lanson, G., *Principes de composition et de style*, p. 144.
- P. 81, line 4. Cornford, L. C., *English Composition*, p. 91.
- P. 81, line 15. Carré et Moy, *La Première Année de rédaction*, p. 23.
- P. 81, line 17. France, A., in Brousson, J. J., *Anatole France Himself*, p. 58.
- P. 81, line 20. Payot, J., *L'Apprentissage de l'art d'écrire*, p. 341.
- P. 81, line 24. Quoted in *American Magazine of Art*, 1925, Oct., p. 534, from Whistler's *Ten O'Clock Lecture*, though the sentence does not appear in the copy read by me.
- P. 82, line 6. Shipherd, H. R., *The Fine Art of Writing*, pp. 40-41.
- P. 82, line 25. *Ibid.*, pp. 46-47.
- P. 82, line 31. Bezard, J., *De la méthode littéraire*, p. 304.
- P. 83, line 1. Grigaut, M., *Cours de composition française*, p. 61.
- P. 83, line 5. *Ibid.*, p. 61.
- P. 83, line 19. Albalat, A., *L'Art d'écrire*, p. 118.
- P. 83, line 21. Albalat, A., *Comment il ne faut pas écrire*, p. 250.
- P. 83, line 23. France, A., quoted in Brousson, J. J., *Anatole France Himself*, p. 89.
- P. 83, line 31, Ex. a. Quoted in Bainton, G., *The Art of Authorship*.
- P. 84, line 2. Overstreet, H. A., *Influencing Human Behavior*, p. 105.
- P. 84, Ex. b. Cornford, L. C., *English Composition*, p. 172.
- P. 85, Ex. c. Sherman, L. A., *How to Describe and Narrate Visually*, p. 24.
- P. 85, Ex. d. Quoted in Matthews, Wm., *Words; Their Use and Abuse*, p. 338, and in Shipherd, H. R., *The Fine Art of Writing*, p. 222.
- P. 86, Ex. e. Hayward, F. H., *The Lesson in Appreciation*, p. 71. See Bain, A., *English Composition and Rhetoric*, Pt. II, "Emotional Qualities of Style," for a list of the most offensive combinations, and words that illustrate them.
- P. 88, Ex. i. *The Philosophy of Style*, §§ 5; 6.

- P. 88, Ex. j. Quoted in Albalat, A., *Comment il ne faut pas écrire*, p. 244, from *Les Annales*, 20 septembre 1903.
- P. 90, Ex. l. Watt, H. J., *The Economy and Training of Memory*, p. 68.
- P. 90, Ex. l. Headley, L. A., *How to Study in College*, p. 67.
- P. 90, Ex. l. Boillot, F., *The Methodical Study of Literature*, p. 56.
- P. 93, line 20.

" . . . The drawing-room was full of autumn flowers, dahlias and wild asters and goldenrod. The red-gold sunlight lay in bright puddles on the thick blue carpet, made hazy aureoles about the stuffed blue chairs. There was, in the room, as he looked through the window, a rich, intense effect of autumn, something that presented October much more sharply and sweetly to him than the coloured maples and the aster-bordered paths by which he had come home. It struck him that the seasons sometimes gain by being brought into the house, just as they gain by being brought into painting, and into poetry. The hand, fastidious and bold, which selected and placed — it was that which made the difference. In Nature there is no selection."

(Cather, Willa, *The Professor's House*, p. 75. Reprinted by and with permission of and special arrangement with Alfred A. Knopf, Inc., authorized publishers.)

P. 93, paragraph a.

For instance, Hopkinson, Charles, *Ladies' Chain*, reproduced in the catalogue of the 1924 exhibition at the Pennsylvania Academy of Art, Philadelphia.

Wyle, Homer, *Dancing Boy* (a bronze), reproduced in *International Studio*, 1912, Aug., p. xviii.

Kent, Rockwell, *Snow Fields*, reproduced in *American Magazine of Art*, 1926, Jan., p. 19.

Also a photograph by Fleckenstein, *In Nature's Garden*, reproduced in *American Magazine of Art*, 1923, Nov., Vol. 14, No. 11, p. 589.

See also *Kodakery*, a small magazine published in Rochester, N. Y., by the Eastman Kodak Company.

And the following statuettes in the Metropolitan Museum, New York City: Crenier, H., (1873-), *Boy and Tortoise*; Brooke, R. E. (1865-), *The Bather*; Eberle, A., *Girl Skating*.

P. 94, paragraph d. Suggestions: Grasshoppers, including locusts and katydids; crickets.

P. 96, line 24. Translated and slightly abridged from Payot, J., *L'Apprentissage de l'art d'écrire*, p. 112.

P. 97, paragraph l. Cf. Schulze, R., *Experimental Psychology and Pedagogy*, pp. 152-153.

Additional Material:

Colman, R. Clarkson, *Westward to the Sea*, reproduced in *American Magazine of Art*, 1924, June, Vol. 15, No. 6, p. 287.

Dyer, H. Anthony, *Silver Shingled — A Rhode Island House*, *Ibid.*, 1924, Sept., Vol. 15, No. 9, p. 477.

Howell, Felicie W., *Chestnut Tree, Salem, Massachusetts*, *Ibid.*, 1924, June, Vol. 15, No 6, p. 329.

- Nankwell, Edith, *Nocturn* (an etching), *Ibid.*, 1923, Sept., Vol. 14, No. 9, p. 469.
- P. 97, line 36. Chart of "Expression, or the Language of the Emotions," Darwin. See page 260.
- P. 106, section f. See Vianey, J., *L'Explication française*, II, 381.
- P. 108. The chart, and all the following exercises, pp. 108-115, are based upon Crouzet, Berthet, Galliot, *Méthode française et exercices illustrés*, II, 401-423, to which I am greatly indebted.
- P. 108, line 10. Following the definition of *Will* given on p. 103, this means that emotions change the stimulus values of the various elements in the situation.
- P. 115. The following exercises, *f* to *n*, are based on Crouzet, *loc. cit.*, II, 382-397.
- P. 122, Ex. q. For additional suggestions, see Perry, B., *A Study of Prose Fiction*, Appendix, p. 372.
- P. 123, footnote 1. Such as: "blind as a bat"; "cross as a bear"; "stubborn as a mule"; "gay as a lark"; "dumb as an oyster"; "busy as a bee"; "hungry as a wolf"; "gray as a badger"; or "wolfish"; "cat-tish"; "currish"; "sheepish"; "piggish"; "mulish"; "cocksure"; "to ape"; "to hound"; "to dog"; and "goatee."
- P. 126, line 22. Hearn, L., *Talks to Writers*, pp. 63-64.
- P. 127, line 1. Quoted from France, A., by Brousson, J. J., *loc. cit.*, p. 91.
- P. 132, section 3. Quoted from Bezard, J., *My Class in Composition*, p. 223, from which much of this advice is taken.
- P. 153, line 12. Bain, A., *English Composition and Rhetoric*, II, 33.
- P. 153, line 25. Watson, J. B., *Psychology from the Standpoint of a Behaviorist*, p. 79.
- P. 154, line 12. McKnight, G. H., *English Words and Their Background*, p. 164.
- P. 154, line 17. Emerson, R. W., *Poetry and Imagination*, Centenary Edition, VIII, 46.
- P. 154, line 18. *Ibid.*, p. 48.
- P. 154, line 22. Overstreet, H. A., *Influencing Human Behavior*, p. 101.
- P. 154, line 29. Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, pp. 5-6.
- P. 155, line 15. Bain, A., *loc. cit.*, II, 17.
- P. 155, line 16. *Ibid.*, II, 4.
- P. 155, line 19. *Ibid.*, II, 13.
- P. 155, footnote. Rickert, Edith, *New Methods for the Study of Literature*, p. 92. Cf. pp. 46; 92; 93; 233.
- P. 156, line 3. Shipherd, H. R., *The Fine Art of Writing*, p. 202.
- P. 156, line 7. Spencer H., *The Philosophy of Style*, § 6.
- P. 156, line 14. Smith, L. P., *Words and Idioms*, p. 143.
- P. 156, line 22. Greenough and Kittredge, *loc. cit.*, p. 309.
- P. 156, last line. Bain, A., *English Composition and Rhetoric*, II, 15.
- P. 157, line 12. Odgen, C. K., and Richards, I. A., *The Meaning of Meaning*, p. 377.

- P. 157, line 14. Overstreet, H. A., *Influencing Human Behavior*, p. 98.
- P. 158, line 27. Rickert, E., *New Methods for the Study of Literature*, p. 21.
- P. 159, line 11. Odgen, C. K., and Richards, I. A., *The Meaning of Meaning*, p. 377.
- P. 159, line 14. Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 4.
- P. 160, line 12. Stevenson, R. L., *On Some Technical Elements of Style in Literature*.
- P. 160, line 16. Ogden and Richards, *loc. cit.*, p. 377.
- P. 160, line 20. Whitney, W. D., *The Life and Growth of Language*, p. 97.
- P. 160, line 27. Wallas, G., *The Art of Thought*, Synopsis of Chapters: Ch. V, "Thought and Emotion."
- P. 160, line 37. Ribot, Th., *The Psychology of the Emotions*, p. 180.
- P. 161, line 5. Bain, A., *English Composition and Rhetoric*, II, 18.
- P. 161, line 13. *Ibid.*, II, 29.
- P. 161, line 15. Bréal, M., *Semantics*, p. 130.
- P. 161, line 26. Greenough, J. B., and Kittredge, G. L., *loc. cit.*, p. 277.
- P. 162, line 5. Spencer, H., *The Philosophy of Style*, § 6.
- P. 162, line 20. Weekley, E., *Words: Ancient and Modern*, pp. 9-10.
- P. 164, line 21. Translated and slightly changed from Crouzet, *loc. cit.*, II, 337 ff.
- P. 165, lines 13, 15. See Crouzet, II, 349; 455.
- Cf. Wharton, Edith, *The Writing of Fiction*, pp. 73-75.
- P. 167. Most of the following exercises (*a*, *b*, *c*, *d*) are based on Crouzet, Berthet, Galliot, *loc. cit.*, II, 339-487, to which, as usual, I am greatly indebted. Exercise *d* 4 is based on Vianey, J., *L'Explication française*, pp. 227-228. For exercises *d* 2 and *d* 8, see Albalat, A., *L'Art d'écrire*, p. 34. For exercise *c*, see also Vianey, *loc. cit.*, p. 228.
- P. 175, line 15. Translated from Albalat, A., *L'Art d'écrire*, p. 271.
- P. 182, line 8. The following exercises, *a* to *f*, are based on Crouzet, II, 354-459.
- P. 186. My thanks are due Mr. Charles Swain Thomas for the idea on which exercise *h* is based.
- P. 186, line 19. Payot, J., "La Composition de pédagogie," in *Revue pédagogique*, 1899, Feb. 15, Vol. 34.
- P. 186. *The Girls*, reproduced in the *American Magazine of Art*, 1924, Jan., p. 717.
- P. 186. *The Twins*, reproduced in the *American Magazine of Art*, 1923, Dec., p. 671.
- P. 187. For additional suggestions for narratives, see Perry, B., *A Study of Prose Fiction*, Appendix, pp. 373-374.
- For Additional Pictures, see:
- Hovenden, T. (1840-1895), *Breaking Home Ties*, reproduced in Bryant, Lorinda M., *American Pictures and Their Painters*, p. 100 (cf. Peabody, Josephine P., "The House and the Road," in Rittenhouse, J. B., *The Little Book of Modern Verse*, pp. 86-87); Hawthorne, C. H. (1872-), *The Trousseau*, Metropolitan Museum of Art, New York City, reproduced in Bryant, *loc. cit.*, p. 206; Gray, F. G., *Grandmother's Dressing Gown*,

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	GRIEF	Comments	JOY	Comments	ANGER	Comments
FOREHEAD	Peculiar furrows in centre, making three sides of a quadrangle	Corrugator or "Grief Muscle" Creases caused by opposed action of several muscles, used originally in childhood to protect eyes in screaming fits	Smooth		Frown	"Shadow" passes over brow, i.e., contraction
BROWS	Brows oblique					The brow and eyes are chiefly expressive of anger
EYES	Dull Lids drooping		Contracted	Orbicularis Muscle makes "crow's feet"	Bright and wide open	
NOSE	Drawn down, narrowed				Nostrils quiver and dilate	Respiration affected Two Dilators Muscles contract to allow free indraught of air while teeth clenched
MOUTH	Corners depressed Tongue and mouth dry	"Down in the mouth" Zygomaticus minor , or " Weeping Muscle " "Bitter woe"	Corners drawn back, and slightly upward (Laughing): Open; upper teeth shown (Smiling): Closed	Zygomaticus major , or " Laughing Muscle "	Closed with firmness, or rectangular rigid opening, showing lower teeth	"Show one's teeth"
CHEEKS SKIN	Pale		Raised, forming wrinkles under eyes		Purple	Heart and circulation affected
JAW	Sinks	"Face falls" "Long face" "Wry face" Muscles relax	Dropped		Teeth sometimes ground together	
HEAD NECK	Sinks forward Neck wrinkled	"Cast down" Platysma Muscle	(Laughing): Thrown back		Erect	
SHOULDERS CHEST	Sighing	Due to forgetting to breathe	(Laughing): Shaking		Chest expands or heaves	Respiration affected: "Breathing out vengeance"
BODY	Possibly tearing hair, wringing hands, walking wildly around		(Children): possibly springing, clapping hands, dancing	Circulation quickened	Arms raised, perhaps; fists clenched, trembling	
SOUNDS	Groans, outcries	They give relief	Opposite from cries of distress	(In noting differences, distinguish the pitch)	Voice sticks in throat; broken and harsh, but loud	Muscular system affected Desire to make noise would come from abnormally weak sense-perceptions, including hearing

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	FEAR	Comments	SCORN, DISGUST	Comments	PRIDE	Comments
FOREHEAD BROWS	Horizontal wrinkles Brows raised		Slightly knitted Vertical wrinkles		Brows elevated	"Supercilious"
EYES	Wide open (Terror): pupils dilated	The brow and eyes are chiefly expressive of fear	Lids partly closed or eyes turned away; narrowed		Lids lowered	"Look down on"
NOSE	(Terror): Nostrils dilated		Slightly turned up; contracted	To close passage. Nose is the organ of disgust. "Turn up one's nose at"		
MOUTH	Open Lips gasping		Lips depressed at corners; lower lip protruding (Sneering): Upper lip contracted; canine tooth is shown on side near adversary	Impulse to reject from the mouth of offending substance Like snarling dog. Sneer and snarl are the same word	Closed Lower lip projected Sometimes a smile	"Musculus Superbus" "Keep a stiff upper lip"
CHEEKS SKIN	Pallid Perspiring	"Blood runs cold" "Blood freezes" "Curdle the blood" Disturbed or interrupted transmission of nerve force	Chin wrinkled	Mentalis Muscle	Inflated cheeks	
JAW	Gulping in throat		Raised			
HEAD NECK	Drawn back or averted Hair erect	Originally, to terrify enemy, as is seen in animals	Sometimes averted		Held high Hair ruffled	To increase apparent size
SHOULDERS CHEST	Hurried breathing				Expanded Arms crossed	and to fill more space
BODY	Rigid Hands open and shut Muscles quiver	Paralysis of movement due to impulse to concealment; frantic bodily efforts due to impulse to flight "Cold shiver"	Shuddering and shrinking; hands thrust forward. Fingers snapped Body turned away	Originally, repulsion excited by touch of slimy object. Exaggeration of rolling some tiny thing in fingers and throwing it away	Erect Gawky, swaggering gait	"Swollen or puffed with pride"
SOUNDS	Voice husky					

- Pennsylvania Academy of Art, Philadelphia, reproduced in *American Art Annual*, 1914, p. 325.
- P. 189, line 1. Quoted from Weekley, E., *The Romance of Words*, p. 26.
- P. 189, line 16. "A Gift," in Monroe and Henderson, *The New Poetry*, p. 287.
- P. 189, line 18. In Untermeyer, *Modern American Poetry*, p. 347.
- P. 190, line 2. Swinton, W., *Rambles among Words*, p. 106.
- P. 190, line 13. *Ibid.*, pp. 38-39.
- P. 190, line 19. Overstreet, H. A., *Influencing Human Behavior*, p. 90.
- P. 190, line 22. McKnight, G. H., *English Words and Their Background*, p. 217.
- P. 190, line 35. Translated from Ribot, Th., *La Vie inconsciente et les mouvements*, p. 138.
- P. 191, line 8. Whitney, W. D., *The Life and Growth of Language*, pp. 49-50.
- P. 191, line 12. "Spider-web net of association," quoted from McKnight, G. H., *English Words and Their Background*, p. 239.
- P. 192, line 5. Brooks, C. S., "For Serious Stupid Persons," in *A Thread of English Road*, quoted in Shipherd, H. R., *The Fine Art of Writing*, pp. 202-203.
- P. 192, line 14. Quoted from Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 292.
- P. 192, line 20. Quoted from Bréal, *loc. cit.*, p. 102.
- P. 192, line 21. List given by Whitney, W. D., *The Life and Growth of Language*, p. 97.
- P. 192, line 27. McKnight, G. H., *English Words and Their Background*, p. 162.
- P. 193, line 4. Brooks, C. S., *loc. cit.*, quoted by Shipherd, H. R., *loc. cit.*, pp. 202-203.
- P. 193, line 7. Bezard, J., *My Class in Composition*, p. 167.
- P. 193, line 17. *Ibid.*, pp. 166-167.
- P. 193, line 31. Smith, L. P., *Words and Idioms*, p. 138.
- P. 193, line 35. *Ibid.*, p. 152.
- P. 194, line 3. McKnight, *loc. cit.*, p. 238.
- P. 194, line 21. Brooks, C. S., "For Serious Stupid Persons," in *A Thread of English Road*, quoted in Shipherd, H. R., *The Fine Art of Writing*, p. 203.
- P. 195, line 14. Bréal, M., *Semantics*, p. 146.
- P. 195, line 17. McKnight, G. H., *English Words and Their Background*, p. 257.
- P. 197, line 7. Barfield, O., *History in English Words*, p. 48.
- P. 197, line 36. There is a question whether drowse is a "back-formation." Cf. Weekley's *Concise Etymological Dictionary*.
- P. 197, line 39. Barfield, O., *History in English Words*, p. 65.
- P. 198, line 8. Boillot, F., *The Methodical Study of Literature*, p. 63.
- P. 198, line 15. Whitney, W. D., *The Life and Growth of Language*, p. 78.
- P. 198, line 27. Weekley, E., *The Romance of Words*, pp. 29-30.
- P. 200, line 13. Greenough, J. B., and Kittredge, G. L., *Words and Their Ways in English Speech*, p. 256.

- P. 200, line 20. McKnight, G. H., *English Words and Their Background*, p. 257.
- P. 200, line 28. *Ibid.*, p. 254.
- P. 200, line 34. Quoted in Greenough and Kittredge, *loc. cit.*, p. 251.
- P. 200, last line. Bréal, M., *Semantics*, p. 138.
- P. 201, line 12. McKnight, *loc. cit.*, p. 259.
- P. 201, last line. Fowler, H. W., *A Dictionary of Modern English Usage*, article: "Differentiation."
- P. 202, line 15. McKnight, G. H., *English Words and Their Background*. Preface, p. v.
- P. 202, line 17. Smith, L. P., *The English Language*, p. 116.
- P. 203, line 3. Weekley, E., *The Romance of Words*, p. 145.
- P. 203, line 41. Barfield, O., *History in English Words*, p. 65.
- P. 204, line 1. Cf. McKnight, G. H., *English Words and Their Background*, p. 187.
- P. 204, line 3. Barfield, *loc. cit.*, p. 57.
- P. 204, line 6. *Ibid.*, p. 65.
- P. 204, line 13. Bréal, M., *Semantics*, p. 145.
- P. 205, line 2. McKnight, *loc. cit.*, p. 209.
- P. 205, line 12. Smith, L. P., *Words and Idioms*, p. 187.
- P. 206, line 20. Whitney, W. D., *The Life and Growth of Language*, p. 77.
- P. 206, line 31. Whitney, W. D., *loc. cit.*, p. 132.
- P. 206, line 33. Weekley, E., *Words: Ancient and Modern*, p. 32.
- P. 207, line 5. Cf. Fries, C. C., *The Teaching of the English Language*, p. 95.
- P. 207, line 28. Bréal, M., *Semantics*, p. 100.
- P. 207, line 35. *Ibid.*, p. 101.
- P. 207, last line. *Ibid.*, p. 101.
- P. 208, line 21. Weekley, E., *The Romance of Words*, p. 74.
- P. 209, line 11. Bréal, M., *Semantics*, p. 102.
- P. 209, line 35. Barfield, O., *History in English Words*, p. 41.
- P. 210, line 7. Smith, L. P., *Words and Idioms*, p. 152.
- P. 211, line 23. McKnight, G. H., *English Words and Their Background*, Preface, p. v.
- P. 211, line 31. McKnight, *loc. cit.*, p. 335.
- P. 211, line 37. Barfield, O., *History in English Words*, p. 97.
- P. 212, line 14. Smith, L. P., *The English Language*, p. 173.
- P. 212, line 30. Weekley, E., *The Romance of Words*, p. 122. Cf. *Et. Dic.*
- P. 213, line 3. Barfield, O., *loc. cit.*, pp. 40-41.
- P. 213, line 11. *Ibid.*, p. 40.
- P. 213, line 17. McKnight, G. H., *English Words and Their Background*, p. 336.
- P. 213, line 20. *Ibid.*, p. 223.
- P. 214, line 20. Darmesteter, A., *The Life of Words*, p. 36.
- P. 214, line 25. McKnight, G. H., *English Words and Their Background*, p. 92. Cf. *Et. Dic.*
- P. 214, line 30. See *Et. Dic.*, and McKnight, *loc. cit.*, pp. 135-136. McKnight points out elsewhere (pp. 96; 99; 159) that many native words

have been lost, or cramped in meaning, by the adopting of foreign words.

P. 215, line 6. Darmesteter, A., *loc. cit.*, p. 83.

P. 215, line 10. McKnight, G. H., *loc. cit.*, p. 420.

P. 215, line 19. Smith, L. P., *The English Language*, p. 245.

P. 215, line 35. Barfield, O., *History in English Words*, pp. 181-182.

P. 215, last line. *Ibid.*, p. 192.

P. 216. The exercises 1-5 were suggested to me by reading Sarcey, F., *Le Mot et la chose*.

P. 217, line 32. Smith, L. P., *The English Language*, p. 200.

P. 218, line 32. Smith, L. P., *Words and Idioms*, p. 259.

P. 219, line 15. Bezard, J., *My Class in Composition*, p. 167.

P. 220. For this discussion I am indebted to outlines used in Professor André Morize's courses in Harvard University.

Though questions of grammar are part of a complete explication, they are omitted in this book, as outside its scope.

P. 241, line 3. Quoted in McMurry, F. M., *How to Study*, p. 123.

P. 241, line 29. "We feel the romance, the allure, of the undertaking. The vitally personal nature of it appeals to us. The very fact that we must set out upon it, like pioneers, dependent upon our own original equipment and upon the subsequent, day-by-day results of our own resourcefulness, stimulates us. The realization that we shall be setting out for an individual exploring of two mysterious, little-known, and infinitely exciting worlds — the world outside us and the world within — fires our imagination." (Kerfoot, J. B., *loc. cit.*, p. 89.)

P. 242, line 30. The use of reference books for research work is treated in detail in Fay, L. E., and Eaton, A. T., *Instruction in the Use of Books and Libraries*, and Lowe, J. A., *Books and Libraries*. The references to special topics are:

Investigating a Subject: Fay-Eaton, pp. 37-39; Lowe, ch. VI, pp. 64-71

General Reference Books: Fay-Eaton, ch. IV, pp. 40-51; Lowe, ch. IV, pp. 43-50

Special Reference Books: Fay-Eaton, ch. V, pp. 52-83; Lowe, ch. V, pp. 51-63

Magazine Indexes: Fay-Eaton, ch. VII, pp. 101-109; Lowe, ch. III, pp. 33-42

The Catalogue: Fay-Eaton, ch. IX, pp. 115-124; Lowe, ch. I, pp. 9-23

Government Publications: Fay-Eaton, ch. VI, pp. 84-100

Bibliographies: Fay-Eaton, ch. X, pp. 125-137

P. 243, line 22. These paragraphs are based on Crouzet, *loc. cit.*, II, 466-467.

See also Albalat, A., *L'Art d'écrire*, p. 34.

P. 249, line 1. Cf. *Revue universitaire*, 1922, May, p. 240.

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¹ The books that are starred are the most useful for this course.

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